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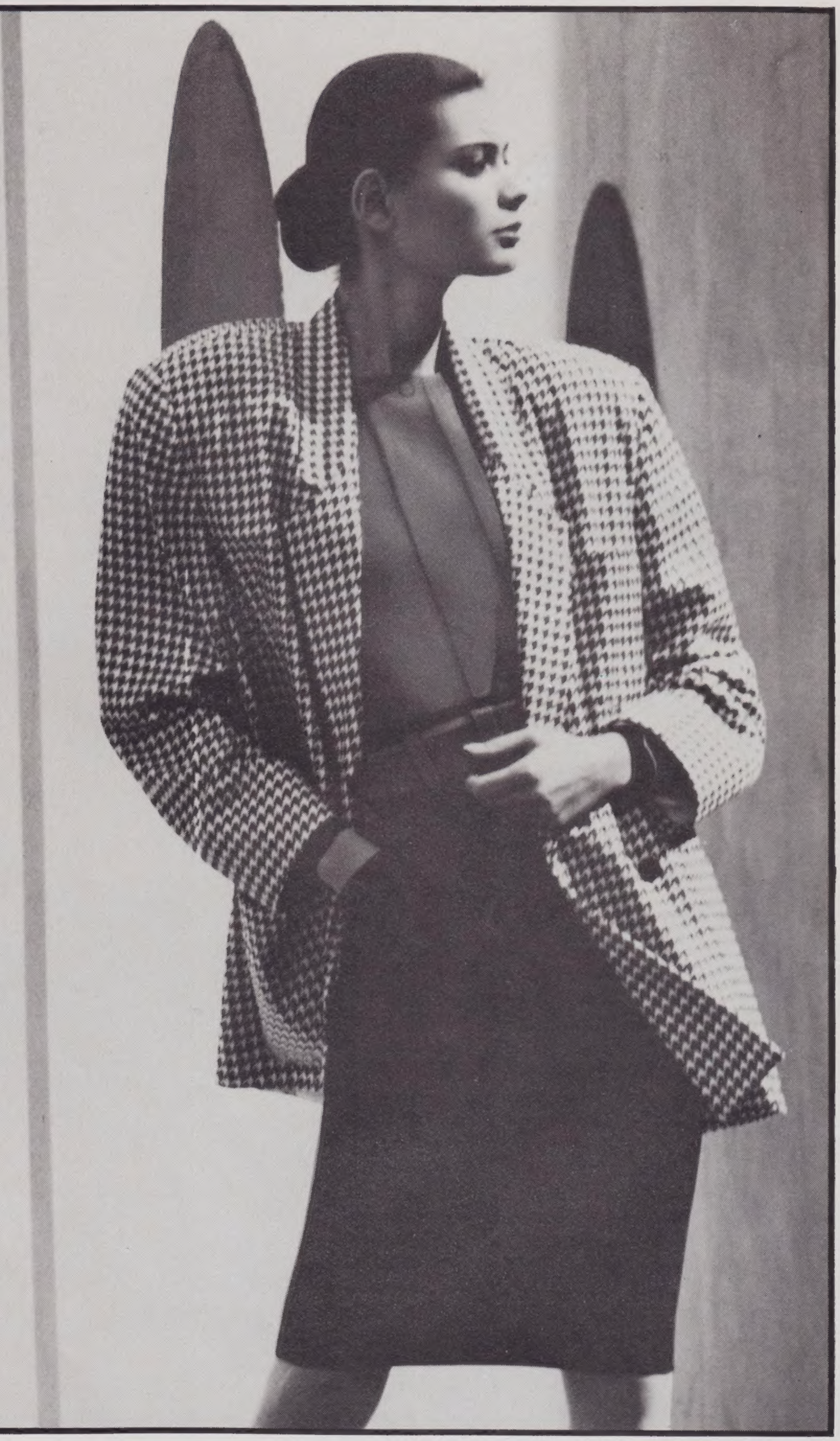

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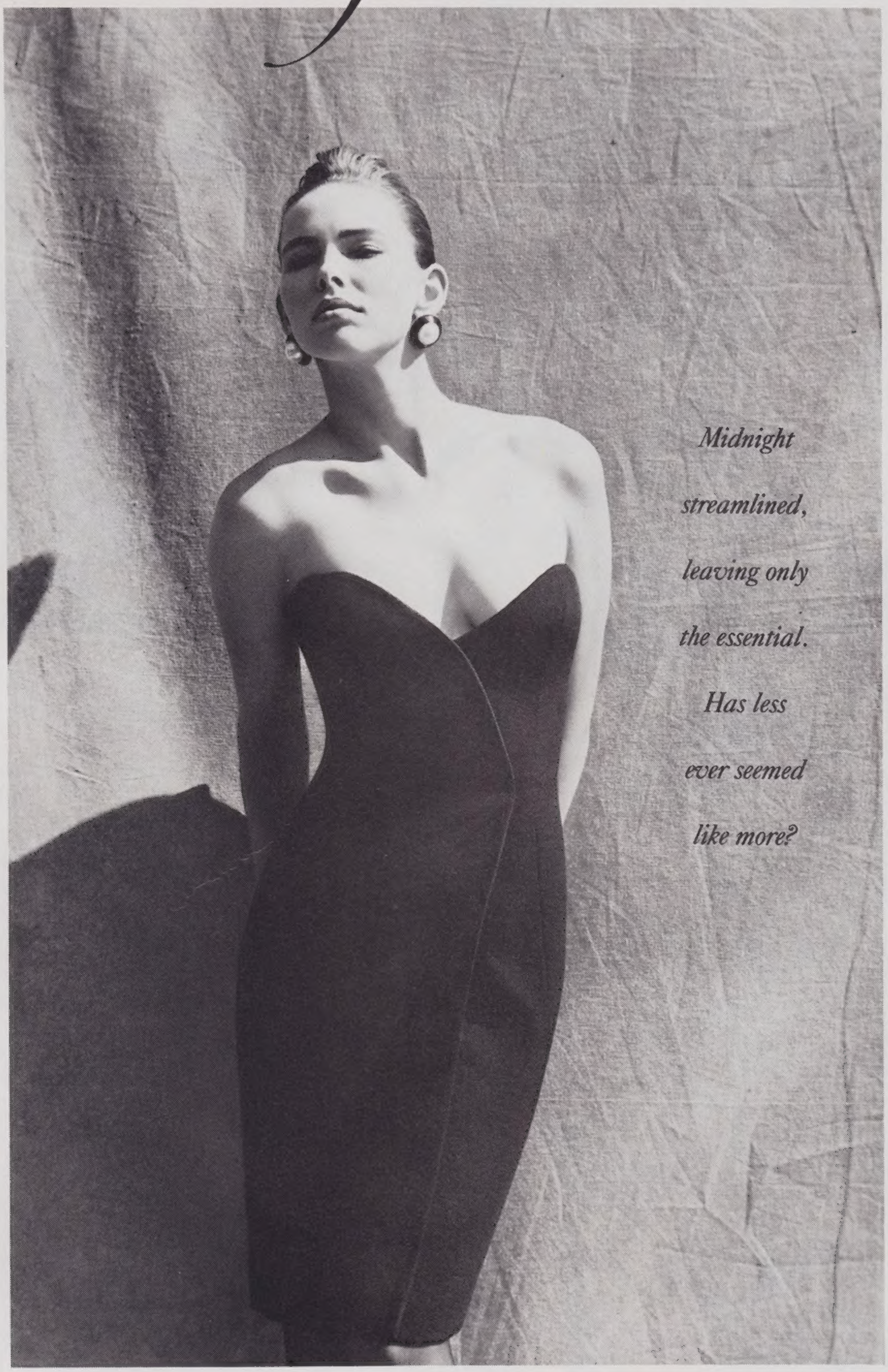
COVER LOOK *Vibrant color and minimal makeup—on cover models Linda Evangelista, left, and Carré Otis. Calvin Klein sweaters. Authentic Greek fisherman's caps. Details, last pages. Makeup by L'Oréal: on Linda, Lash Out Mascara in Black and 8 Hour Eyeshadow in Couleurs Teal; on Carré, Visuelle Powder Blush in Peony Pink and Crème Riche Lipstick in A la Mauve. Hair, Sam McKnight for Daniel Galvin at La Coupe; makeup, Stephane Marais for L'Agence Bruno, Paris. Fashion Editor: Grace Coddington. Photographer: Peter Lindbergh.*

Economy class, page 368

WAYNE MASER

BOULEVARD *four*



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OBERTO GILI. Details, last pages.

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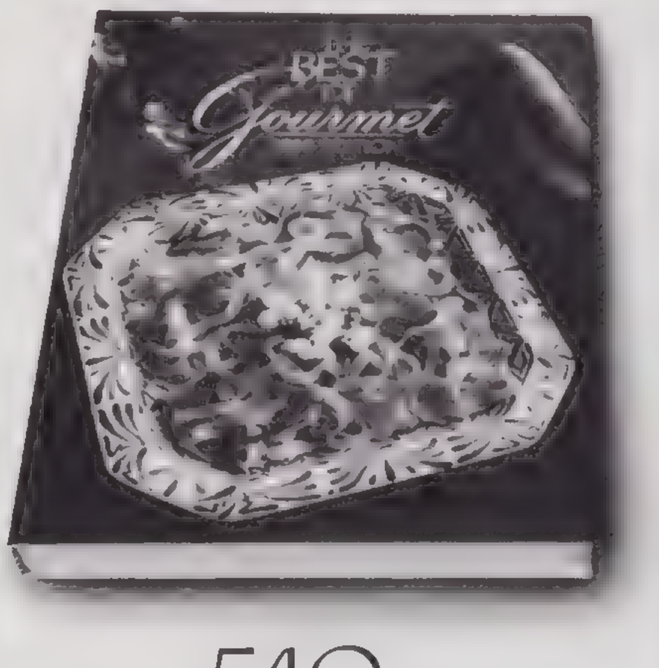

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Europe

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ISABELLE CLEMENCEAU, Account Executive, France
284 Boulevard Saint-Germain, 75007 Paris

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VOGUE

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PETER LINDBERGH

When Paris-based photographer Peter Lindbergh goes on location, as he's been doing for over ten years, he usually knows what he's going to find. But, when he arrived on the Greek island of Santorini for this month's lead fashion story, there were some surprises. "I was expecting the deep-blue skies and bright-white surfaces of high summer to offset the bold colors of the clothes," he says. "Instead, we found autumn's misty mornings and a cruel midday sun that wasn't much good for photography. Still, in a working day that starts in the dark at 6 A.M. and ends in the pitch black of 7 P.M., you find the right light somewhere. You adjust. You have to. You're in a far-off place and you don't get a second chance."

RACHEL URQUHART

Rachel Urquhart once spent six months in the backlands of Southeast Asia and topped that off by white-water rafting down Chile's Bío-Bío River. But her venture into spa-land for this month's issue was far more intimidating. "I found out how incredibly out of shape I was," says the Manhattan-based writer. "Everyone I met felt better for being there—except me. Those instructors never stop moving." When not moving herself, Urquhart settles down at Spy.

(Contributors *cont. p. 76)*

Top: PETER LINDBERGH; bottom: JACKIE NICKERSON.

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VOGUE

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ANN MAGNUSON

Although she claims she's available for "weddings, bar mitzvahs, and what have you," Ann Magnuson keeps herself busy. Currently, she's sharing the big screen with Jeff Daniels in Checking Out *and Mel Gibson in* Tequila Sunrise, *but refers to these only as "appearances. You get separate billing, but not much interaction with the plot." Making love to an android as she did in* Making Mr. Right *was more fun. This month Magnuson takes time off from "a hectic schedule of learning how to cook and do flowers" to write about the daytime cable show* Attitudes.

SETH CAGIN

"History is cyclical," notes Seth Cagin, "so maybe the pendulum is swinging back, but there's no concentrated social reform movement as there was in the sixties." A former critic for the SoHo News, *Cagin collaborated with Philip Dray on a book about Hollywood films and the counterculture, and found that "everything was influenced by civil rights in the sixties." As a result, they then wrote* We Are Not Afraid, *an account of the 1964 murder of three civil-rights workers. This same tragedy served as the springboard for Alan Parker's film* Mississippi Burning, *which Cagin writes about this month. As for his own involvement in the movement: "What can I say? I was eleven at the time."*

Top: MICHAEL HALSBAND; bottom: NICOLA DILL

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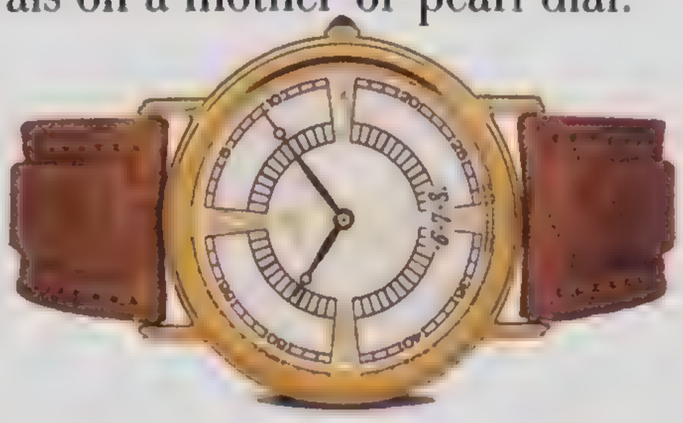

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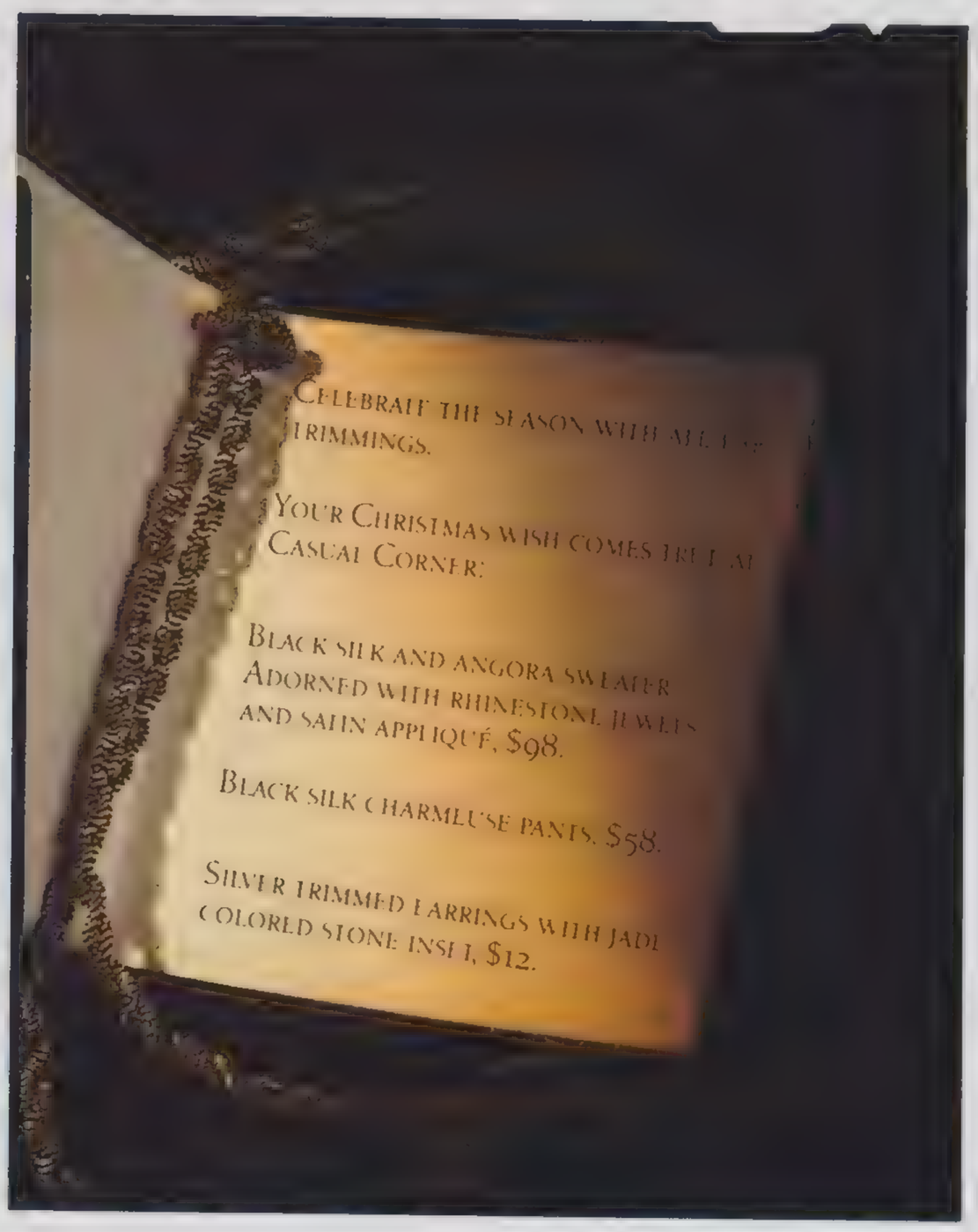

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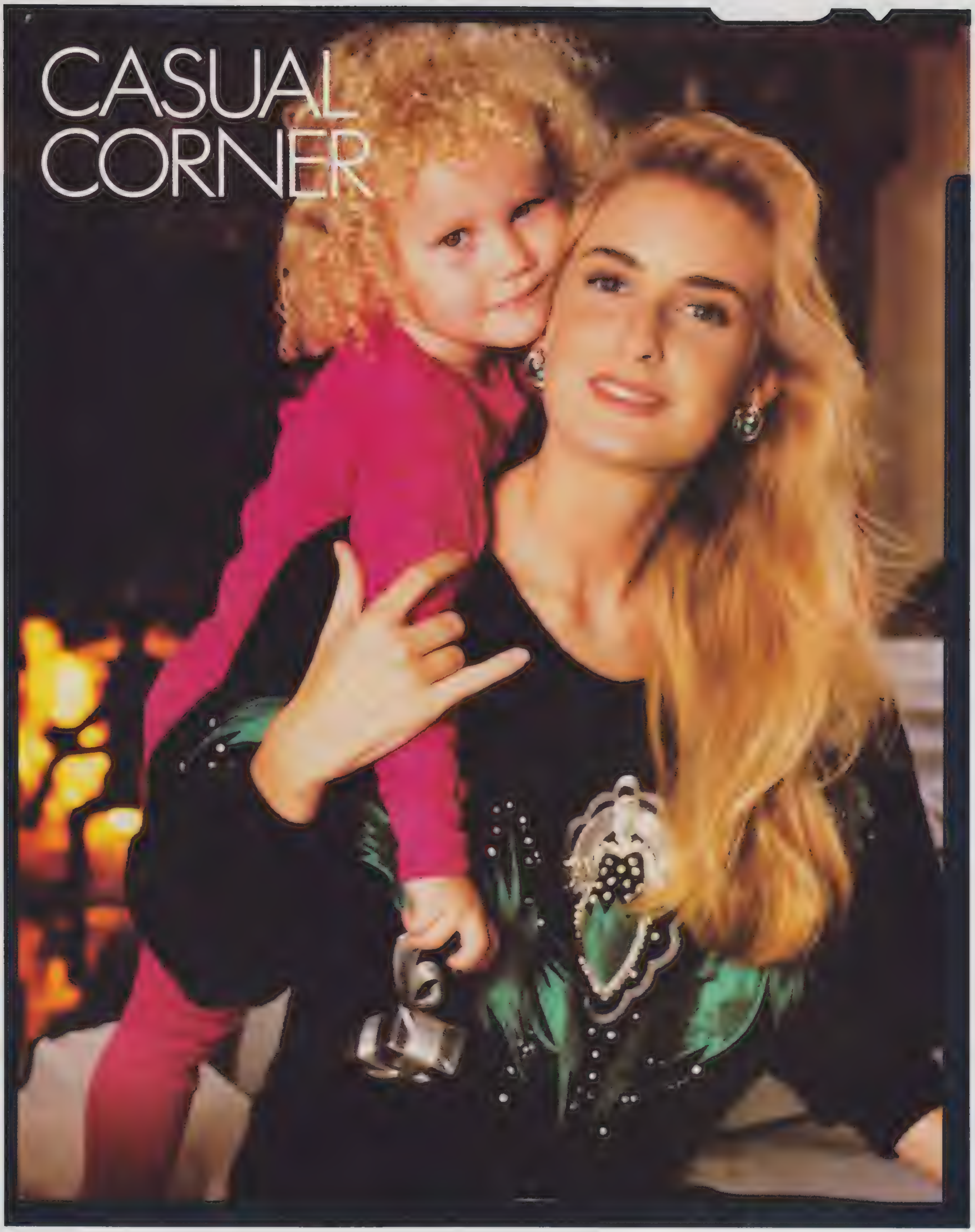

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VOGUE'S View

Flower power from the seventies: Rachel London's stretch cotton-and-Lycra jumpsuit with blooming crazy daisy appliqués. Details, last pages.

Updates on style, revivals from around the globe: disco lamé and platform shoes recall the seventies; velvet puts the soft touch on accessories; buttons burst onto the scene; Lisa Jenks designs new jewelry with old character

View Editor: **Laurie Schechter**

STEVEN MEISEL Hair by Oribe/Oribe at Parachute; makeup by Laura Mercier for Trish McEvoy. Details, last pages

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AD, DIR: PAUL MARCIANO PHOTO: ELLEN VON UNWERTH

LAZARUS

George Marcano

View

Motorcycle chic: in L.A., just getting around is a fashion statement

In Los Angeles, where you're going is almost as important as how you look getting there. Motorcycles—painted shocking pink and turquoise, some even studded with rhinestones—are the mode with hip California girls. And they're not just wearing the usual jeans and leather jackets. The look is chic, but not necessarily functional; bike shorts and T-shirts topped with bright quilted jackets; miniskirts with enough stretch to straddle a seat. Some girls dress to match the color of their bikes; bright gloves or scarves provide other flashes of color. Here, L.A. actress Jami Gertz (see her in *Mismatch*, coming out in February) in the kind of role she plays "only in the movies." —**LAURIE JAMES**

(View *continues, page 103*)

Moschino's dress, top left, stretches to allow movement. Below left: stars and stripes; red leather gloves protect hands, add color. Ralph Lauren T-shirt; Fiorucci skirt. Geiger wool jacket. Right: a clash of patterns in a quilted cotton jacket from Moschino. Isaac Mizrahi's cycling shorts.

Update on the "biker 'T'" above and center: a bodysuit with Honda insignia by Jeanette for St. Martin. Moschino white cotton jeans. Left: Jami's own stud-decorated Levi's and boots; International Male scoop-neck T-shirt.

Fashion Editor: Elizabeth Saltzman

Hair by Ronnie Stam; makeup, Sonia Kashuk
Details, last pages

ARTHUR ELGORT

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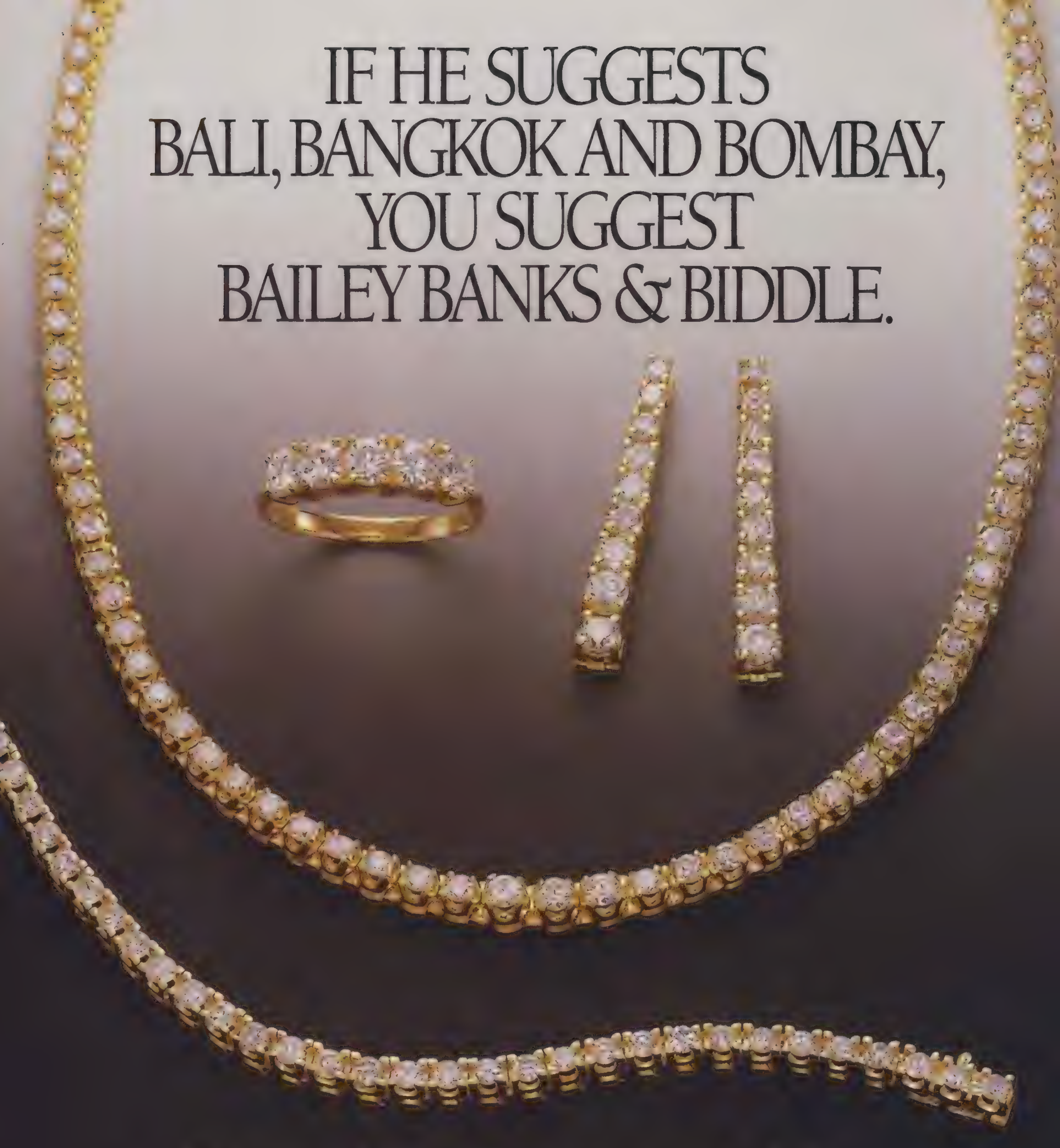

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View

The seventies are back, this time with style and kitschy appeal

Love beads. Patent leather platform shoes. The seventies has been termed "the decade that taste forgot," but designers and club-goers born in the sixties are too young to remember. Today, they are reviving the neon colors, the psychedelic patterns of the early seventies hippies; the sparkling lamé, the skintight fit of the late seventies disco girls. Established designers such as Giorgio di Sant' Angelo and Agnès B. have caught on too.

The draw? The sense of humor inherent in clothes that walk the fine line between tasteful and tasteless. "There's something high sci-fi about these designs—the outsize collars, the outsize accessories, the spectacularly bright colors," says Merrilee Cohen, designer of Mercura jewelry.

The seventies takes on different flavors in the United States and in the United Kingdom. In New York City, the unorthodox mix of disco and hippie clothes is dubbed "disco ethnic." Susanne Bartsch (queen of seventies parties at the clubs, Bentley's and Copacabana) claims it has a campy appeal that's distinctly eighties.

In London, the look takes an athletic turn. At new seventies nightclubs, the fashionable dance in biker shorts and neon T-shirts decorated with yellow "smiley" pins, or in paisley bandanas with surfer's shorts and acid-colored sneakers. —**PAGE HILL STARZINGER**

(View *continues, page 110*)

The hippie look flowers again: 1. WilliWear/ WilliSmith velvet jumper with Love buttons, stretch lace T-shirt.

2. Ode to disco: Stephen Sprouse's unitard. 3. Mercura's dot necklace. 4. Keni Valenti sunglasses. 5. Moschino Prêt-à-Porter flower-power blouse, midi skirt. 6. Time warp at The Palladium.

MONICA STEVENSON. ROXANNE LOWIT. Hair by Troy for Clive Summers Salon; makeup by Yoshi. Details, last pages

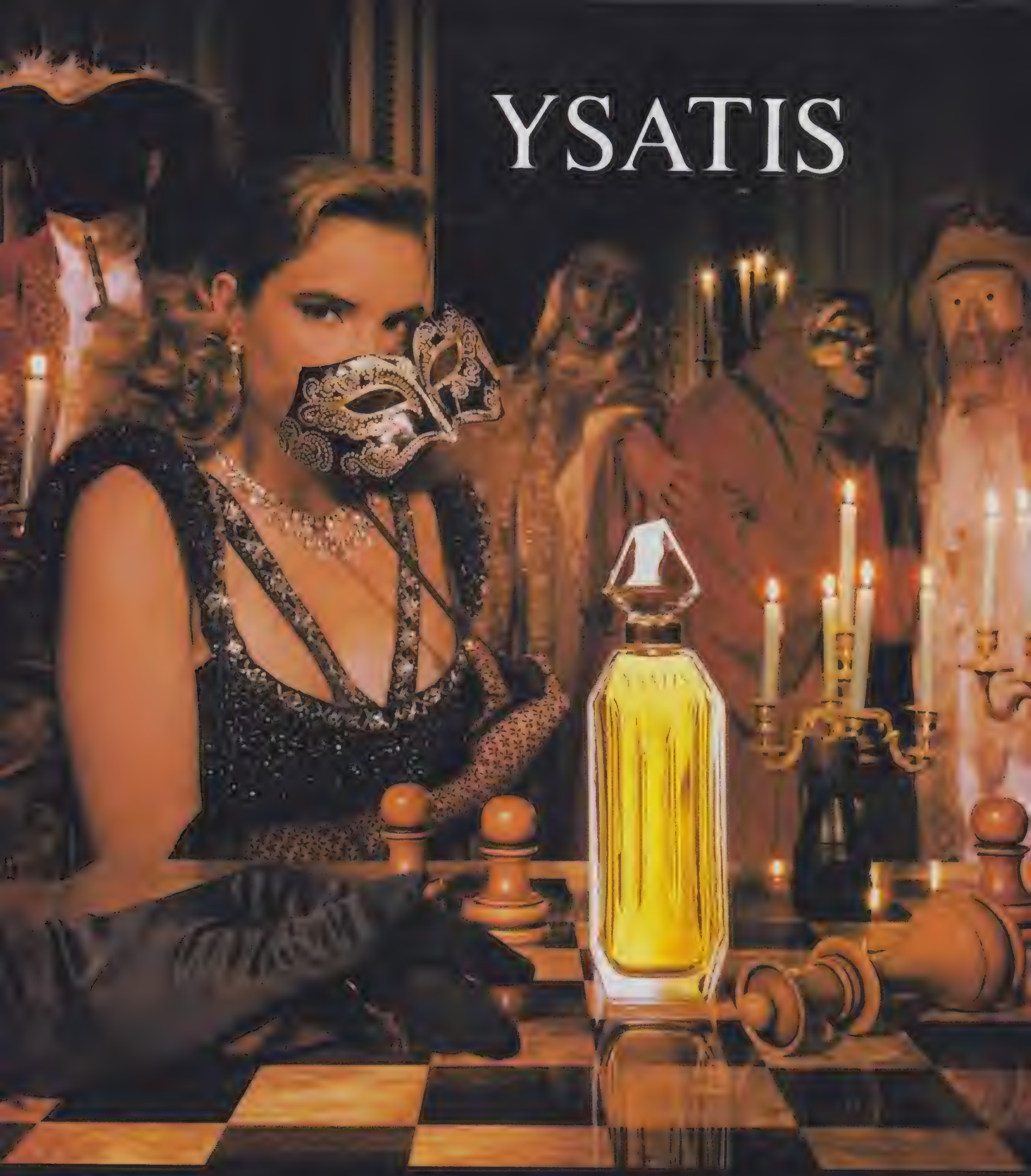

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Photo: Toris von Wolfe
Make-Up: Misha Anemone

View

1

International velvet: the fabric of choice for accessories around the world

Crushed, painted, panné—once for evenings only, velvet by day is attracting designers at home and abroad. And touches of velvet are showing up in swimwear, footwear, even jewelry. Israeli designer Miriam Ruzow uses thin, stretch Italian velvet—tie-dyed or crushed—for her Gottex bathing suit collection. "Velvet has an exciting richness. It makes an interesting contrast between the elegant and the casual when worn at the beach," she says. At Anne Klein, shocking chartreuse velvet turns up in an otherwise classic tank suit that doubles as a bodysuit.

Isaia likes stretch velvet for his body-conscious toreador pants; Giorgio di Sant'Angelo prefers an unusually heavy silk panné (with a texture like sealskin) for scarves, ascots.

—HELEN ELIZABETH LEE

(View *continues, page 116*)

1. Velvety wraps: crushed velvet shawls with passementerie and plaid linings. At Showroom Seven by Lantzius. 2. Giving velvet the boot: here, embroidered with flowers. By Elizabeth Stuart Smith. 3. On the cuff: bejeweled, stitched in gold, by Roxanne Assoulin.

ANTHONY GORDON. MONICA STEVENSON. Hair by Troy for Clive Summers Salon; makeup by Sandra Bocas for the Benjamin Salon. Details, last pages

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The ultimate powder skiing requires a reassessment of technique and attitude. As for equipment, the basic requirements are: a specially adapted Alouette III helicopter, shorter, softer skis, reinforced boots and a good guide.

The basic requirements for a good skiing watch should be no less exacting. Soft flowing lines for comfort, a double safety lock on the strap in case of a spill (probably never needed), non-reflective, scratchproof sapphire glass, a uni-directional bezel (for timing runs), screw-in crown and water-resistance down to 660 feet and, of course, up to 12,000 feet.

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View

The trick to Lisa Jenks's jewels? What looks lovingly worn is actually new

Primitive and medieval art, Mexican and South American jewelry, carved stone and bone. Whatever the influence, Lisa Jenks's precious-metal jewelry possesses her very own personal stamp and the quiet certainty of a good-luck charm. She calls them "modern amulets." With their slightly uneven surfaces, could-be-antique patinas, and primary shapes that seem somehow dreamily familiar, her jewelry does have a talismanic quality.

Jenks feels that collectors prize her pieces because they appear to have been worn and treasured for years. "I love metal that gets tarnished and beat-up-looking. That's what makes it personal," she says. Jenks works exclusively in sterling and gold-plated silver, which give the jewelry a softly colored matte finish. Producing that slightly imperfect look is labor-intensive: each piece is made entirely by hand; a single bracelet may be made up of twenty individual elements.

Though thoroughly grounded in fashion (Jenks, thirty, designed sportswear for Fenn Wright & Manson), she keeps her jewelry deliberately untrendy. She adds new pieces to older ones rather than starting a new collection from scratch every season.

In the year and a half that her New York City-based company has been in business, Jenks has won an international audience and intends to expand her vision to other areas, even handbags. Of course, all of it must synch with her single design principle: it must be something she'd wear or use.

—JODY SHIELDS

(View *continues, page 120)*

4. Jewelry designer Lisa Jenks: with a look that's as stripped-down and spare as her jewelry. 5. A life-saver bracelet.

1. Gold and leather: an unusual mix; bracelets with a one-of-a-kind feel.

2. Softly shined stick pins—with slightly archaeological twists.

3. Jenks gives new meaning to the words "charm bracelet."

CHRIS CALLIS, MONICA STEVENSON, ARTHUR ELGORT. *Top right:* Hair by Christaan, makeup by Sonia Kashuk; *left,* hair by Bonnie Maller, makeup by Grey Zisser for Bumble + Bumble, NYC—

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View

Suddenly, buttons are decorating everything in sight

Coco Chanel may have been the first to use multitudes of ornamental buttons, but now button mania has seized everyone from the haute to the hip. Christian Lacroix sews custom-made ceramic shell shapes on a summer wrap. Gold buttons the size of half dollars punctuate Yves Saint Laurent's coats and dresses. At New York City's Tender Buttons, connoisseurs gape at jade-and-diamond masterpieces by Fabergé, while bankers sift through heaps searching for the perfect set of horn blazer buttons.

Form does not necessarily follow function: Rei Kawakubo sends a sprinkle of buttons zigzagging down a staid Comme des Garçons shirt front. Designer Dianne Vetromile smothers hats, gloves—even furniture—with a candy-colored array. The chic on the street sew them in clusters on collars or string them around necks like beads. But uptown types take it the furthest: threading ribbon through intricately detailed buttons by artist Piero Fornasetti—and displaying them on coffee tables as objets d'art.—L. J.

1, 2, and 8, by Piero Fornasetti, at Paul Smith, NYC. From Tender Buttons's new boutique, Barneys New York: 3. mother-of-pearl; 4. silver cherub; 5. textured enamel; 7. and 10. French court figures. 6. Dianne Vetromile's cap, vest. 9. Comme des Garçons shirt. 11. Handbag covered with vintage buttons at Maxfield, L.A.

ANTHONY GORDON MONICA STEVENSON Hair by Troy for Clive Summers Sa

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VANTAGE

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SOLUTION: **New Hydrating Complex** Quench your hair's thirst with this creamy, peach colored formula fortified with protein, collagen and glycerin. It revitalizes hair, leaving it with enhanced elasticity and shine. Rebalances the effects of harsh shampoos and environmental stress and helps shield hair against heat-styling damage.

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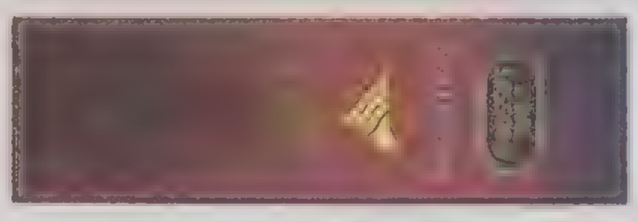
SOLUTION: **New Revitalizing Deep Cleanser** Give your hair an extra boost with this once-a-week refreshment. This super-cleansing clear aqua gel with natural chamomile, citrus, and eucalyptus extracts helps eliminate excess oils, micro-minerals and styling product residues. Even removes 98% of chlorine build-up. Gives new life to hair and leaves it ready to follow directions.



PROBLEM: **Brittle, rough hair**

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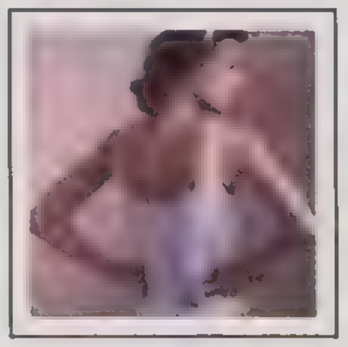

Whether it's a few days, a week, or —the ultimate— two weeks, what you will remember the most about your time at Palm-Aire Spa Resort is how much you were able to simply forget.

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images

Spas: the new generation

No more the place to go for a quick fix of aerobics and rabbit food, today's spa is part of the modern woman's lifestyle

BY RACHEL URQUHART

As recently as five years ago, the word "spa" conjured up an image of an elite boot camp for aging, wealthy, overfed women. Usually hidden away like a religious retreat, a spa represented a week of atonement for a lifetime of excess. There were rewards in this self-induced hard labor—the odd facial or massage, momentary distraction from bad habits, an inch, a pound or two lost, but back home in, say, Westchester, the "fat farm" regimen was soon forgotten.

Released from supervised diets and discipline, former inmates were free once again to gorge themselves on hollandaise and zabaglione, knowing that damage control was only a couple of thousand dollars away. Spas, like auto body shops, offered only short-term solutions: they could pound out dents and paint over scratches but they gave their customers no motivation—and no advice on how to drive more carefully.

Spas have changed. Once cloistered behind gates and over drawbridges (to protect their guests from the scrutiny of the outside world), the new spas are right out in the open, and spa facilities are a consumer-driven "must" addition to conference centers, resort hotels, and condominium compounds. To be sure, the fat-farm perennial—gray-haired, rouge-cheeked, and well-

ARTHUR ELGORT. Hair, Christiaan; makeup, Sonia Kashuk. Details, last pages

images

versed on which spa's hot-mud treatment and calorie-free martini replacements are the most enticing—is not extinct. But the average age of the spa-bound across the country has dropped from fifty-five to thirty-five, and the *new* spa-going woman—urban, professional—isn't looking for a quick fix of aerobics and rabbit food. The new spa woman is often already fit and trim, but is looking for a vacation from stress and overload that will, as one spa consultant put it, "enable her to update and easily maintain the health-and-fitness-oriented lifestyle she is already involved in."

"Lifestyle" is indeed the new spa direction. Everything from fitness to nutritional counseling and skin care is aimed at reshaping not only one's body but one's entire way of living—sorry, *lifestyle*.

In response to this shift away from starvation diets, pampering, and little emphasis on exercise, the dinosaurs of luxury spas, such as the eighteen-year-old Palm-Aire Spa Resort, twenty-three-year-old La Costa Hotel and Spa, twenty-three-year-old Greenhouse, fifty-five-year-old Maine Chance, and the granddaddy of them all, the sixty-two-year-old Safety Harbor Spa, are renovating themselves as well as their clients and are developing new programs to compete for the younger, more health-educated clientele. Safety Harbor completes a $12 million overhaul this month with new state-of-the art fitness facilities: three new gyms, equipment room, indoor/outdoor exercise pools, *and* a boxing ring, used both by welterweight champions for practice and by clients (both sexes) to let off steam. Michael Vollbracht has given a new look to all the public rooms. The nine-year-old Canyon Ranch in Tucson, Arizona, was one of the first spas to introduce programs to attract both groups (older weight-loss-driven and younger activities-oriented).

Today, with a new, broader definition, a spa can be almost anything: a hotel room packed with exercise equipment, with a sauna and/or shower attached; a few cabins on a handy mountain (for climbing purposes); or a vaguely European-sounding complex devoted to hedonism control through slathering people with algae, pancreatic enzymes, and raspberry juice.

"Finding the right spa is like finding the right clothing store," says one spa director. "It's what fits your personality."

How much does it cost?

In Florida

Bonaventure Resort and Spa Fort Lauderdale
Spa Sampler (two-day plan), from $395 to $549 (double occupancy) depending on season, includes accommodations, meals, use of spa facilities, two massages, herbal wrap, loofah treatment, lectures. Seven-day spa retreat, from $1,615 to $2,250 (double occupancy). (800) 327-8090.

Williams Island-The Spa North Miami Beach
Gym and Tonic Weekend Getaway, $280 (double occupancy), includes accommodations, meals, unlimited fitness, use of spa facilities, massage, herbal wrap, facial, loofah, and manicure. $165 per day for nonmembers. (305) 937-7860.

The Palm-Aire Spa Resort Pompano Beach
$1,995 per week plus tax/gratuities. $356 per day. A huge variety of programs are offered, including beauty/medical/fitness evaluations, unlimited tennis/golf. (800) 327-4960.

Doral Saturnia International Spa Resort, Miami
$2,340 per week plus tax/gratuities. Customized fitness/nutrition plans; choice of one of three emphases: health/fitness, total image, or sports. (305) 593-6030.

Safety Harbor, Safety Harbor
$1,260-$1,470 per week according to accommodations; or $180-$210 per day, excluding tax and gratuities. This includes exercise, massage, salt rub/loofah treatment, facial (Lancôme experts). (800) 237-0155.

East Coast

Norwich Inn, Norwich, Connecticut
Two-day spa plan, $460-$530 plus tax (double occupancy), includes accommodations, meals, exercise classes, massage, body treatments. (800) 892-5692.

Le Pli Health Spa Cambridge, Massachusetts
Spa Special (seven days, six nights), $1,742 (single occupancy); $250 per day. Prices include one-on-one supervised fitness program (Keiser, Nautilus), massage, facial, makeup, hair. (617) 868-8087.

The International Health and Beauty Spa at Gurney's Inn Montauk, New York
Four-day minimum spa stay in peak season (June-September). Five-day Executive Longevity program, $628. Daily rate varies with room location. Indoor sea-water pool, ocean-side suites. (516) 668-2345.

The Spa at Stowe, Stowe, Vermont
Special two-week winter and summer shape-up, $2,212-$2,632 (double occupancy), depending on season. In winter: sleigh riding, skiing, ice skating. In summer: canoeing, fishing, hiking. (800) 525-5606.

Green Mountain at Fox Run Ludlow, Vermont
Women only. $1,230 per week (double occupancy). Special weight-loss program combines nutrition education, exercise, behavior awareness/stress management. Walking/jogging outdoor track, two Har-Tru tennis courts, cross-country skiing. (802) 228-8885.

In Virginia

The Greenbrier Spa and Mineral Baths, White Sulphur Springs
$109-$147 per day, depending on season (double occupancy), includes breakfast and dinner; indoor fitness, outdoor sports/activities on 7,500 acres (including horseback riding). (304) 536-1110.

In Texas

The Phoenix, Houston
Six-day fitness plan, $2,600, includes good take-home fitness maintenance package with special recipes. (713) 680-1601.

The Greenhouse, Arlington
Women only. One-week minimum stay, $2,975, includes luxurious accommodations, 850-calorie gourmet meals, "renewal" fitness programs. (817) 640-4000.

The Spa at the Crescent, Dallas
$135 per day, includes massage, facial, manicure, lunch, makeup. Extra fitness services à la carte. (800) 654-6541.

In Utah

The Snowbird Spa, Snowbird, Utah
$150 for a full day of fitness/beauty includes exercise, facial, hydromassage, manicure. (800) 453-3000.

In Arizona

The Canyon Ranch, Tucson
January-May, four-day minimum stay, $1,070 (double occupancy). Seven-day fitness package, $1,910 and up (double occupancy), includes fitness checkup, stress reduction. (800) 742-9000.

Maine Chance, Phoenix
Women only. One-week minimum stay, September-May, $2,550-$3,100 plus tax and gratuity. Total planned supervised program morning to night. (602) 947-6365.

In California

La Costa Hotel and Spa, Carlsbad
$180-295 per day (double occupancy). Choose from three different programs. (619) 438-9111.

The Golden Door
Escondido, California
One-week minimum stay, $3,500 with supervised programs. No need to pack—everything (workout clothes/evening kimonos) included. (619) 744-5777.

The Cal-a-Vie, Vista, California
One-week minimum stay, $3,500. Fitness/diet/beauty programs tightly structured and highly individualized. (619) 945-2055.

The Oaks at Ojai and The Palms at Palm Springs, Palm Springs
Two-night minimum stay, $99 per day. Same management, same policy of certified instructors/physical education graduates to help achieve results. The Oaks (805) 646-5573; The Palms (619) 325-1111.

Across the Border

Rancho La Puerta
Baja California, Tecate, Mexico
$1,000 a week (double occupancy), vegetarian calorie-controlled meals, seven gyms—mind and body fitness programs, rustic haciendas with fireplaces. (800) 443-7565 in the U.S.; (800) 422-7565 (California residents).

New to Note: Canada's first major spa, the King Ranch Health Spa and Fitness Resort, will open outside Toronto in the fall of 1989. The Spa's chairman of the board is also cofounder and director of the Four Seasons Hotel chain. King Ranch is advised by Canyon Ranch of Arizona. There will also be an East Coast Canyon Ranch in Lenox, Massachusetts, next year and a new spa at the Top Notch Hotel, Stowe, Vermont.

Impressions of some spas in Florida (a particularly spa-heavy state) follow:

Bonaventure Resort and Spa, Fort Lauderdale. This is about as down-to-earth as a luxury spa can get. Attendants joke with guests as if they've known them all their lives; a chatty woman wielding an ordinary garden hose sluices you down as part of the loofah scrub treatment (a sort of human car wash, where coarse sea salt is rubbed all over your body and then loofahed off to make your skin feel buffed and smooth); and Muzak alternates almost imperceptibly with New Age music in every corner of the pink-and-grey-tiled facilities.

A hose sluices you down for the loofah scrub treatment, a sort of human car wash

Inside the spa and adjoining hotel, the air-conditioning is Florida-style—in the words of a Bonaventure instructor, "cold enough to hang meat"—but the atmosphere is noticeably warm. Debbie Daley, Bonaventure's easily accessible nutritionist, sits with guests at lunchtime in the dining room, answering questions and advising them on weight control. "I'm here to teach people how to survive in a healthy way, even when they leave the spa," she says. "I've had people call me from their car phones to ask what they should order from a take-out."

The food at Bonaventure is plentiful, healthy, but not entirely delicious. The menus offer a variety of dishes that follow current health trends—that is, low in fat rather than calories. Like many spas, Bonaventure's recommended daily caloric intake for women is 900-1,000 calories (up from 600-700 a few years ago). At breakfast, that translates into high-protein, low-cholesterol, foam rubber-like egg-white omelettes.

Exercise classes are matched to the fitness of the guest. If he or she is in shape, an advanced class can be a strenuous forty minutes of aerobics, water exercises, or Keiser Fitness Machine workouts.

Though most of its personal services are of a high quality (especially the facials), Bonaventure does not offer the range of exotic treatments available at some spas. There is aromatherapy massage, but it needs fine-tuning. Intended as an emotional as well as physical treatment, aromatherapy massage uses essential oils drawn from flowers, herbs, and plants, all of which, it's said, correspond to different physical and emotional conditions. At Bonaventure, it also rather perversely involves a cold, dark room and a masseuse with a thumbnail like a letter-opener.

Williams Island-The Spa, North Miami Beach. In this tasteful Mediterranean-style spa and condominium complex, the air is thick with statements like, "I want to be in shape and healthy, but I don't want to deprive myself of anything." The attitude is undiluted *thirtysomething*. Many of the clientele live in the surrounding condos or on Williams Island and use the spa as a fitness club.

Directed by a charismatic, self-professed yuppie named Karen Shorter, Williams Island's platoon of attractive instructors (three are Crystal Light regional aerobics champions) is matched by a young, fit, stylishly attired clientele. They roam the light, airy facilities—all the fitness areas are surrounded, like fishbowls, by clear glass walls—as if they had been born in spandex and Reeboks. "In my opinion," says Shorter with characteristic bluntness, "most spas are places a woman goes when she's had a personal crisis, or when her self-esteem is low. This spa is not like that. Williams Island is for people who work hard and who want to go somewhere for the weekend or at the end of the day and really *crank*." Crank? That's Williams Island lingo for work out, and there are a number of imaginative "crank" activities and special events, including ninety minutes of "Cotton Club" aerobics at night! "Crunch and Munch" is another strenuous ninety-minute class . . . the "Munch" comes at the end in a poolside low-cal snack. The staff nutritionist conducts "Nutritional Pursuit" trips to the supermarket (grocery shopping). A limited but delicious spa menu accompanies more Tex-Mex fare (and organic pasta) at Willie's, the spa restaurant. Everything is top quality: oils, handcrafted massage tables, class instructors (few of whom are permanent staff because Shorter feels this encourages complacency). The massage rooms are equipped with outdoor terraces for clients who fancy moonlight rubdowns.

For all the high-quality services, seaweed facials, and almond loofah scrubs, "killer fitness," as Shorter calls it, is the focus of Williams Island. The priority here—possibly because the clientele is made up mainly of members living on Williams Island or nearby—is the *maintenance* of a healthy, having-it-all lifestyle, as opposed to converting to one. The only

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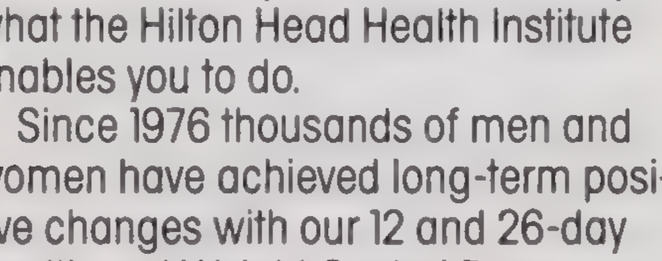

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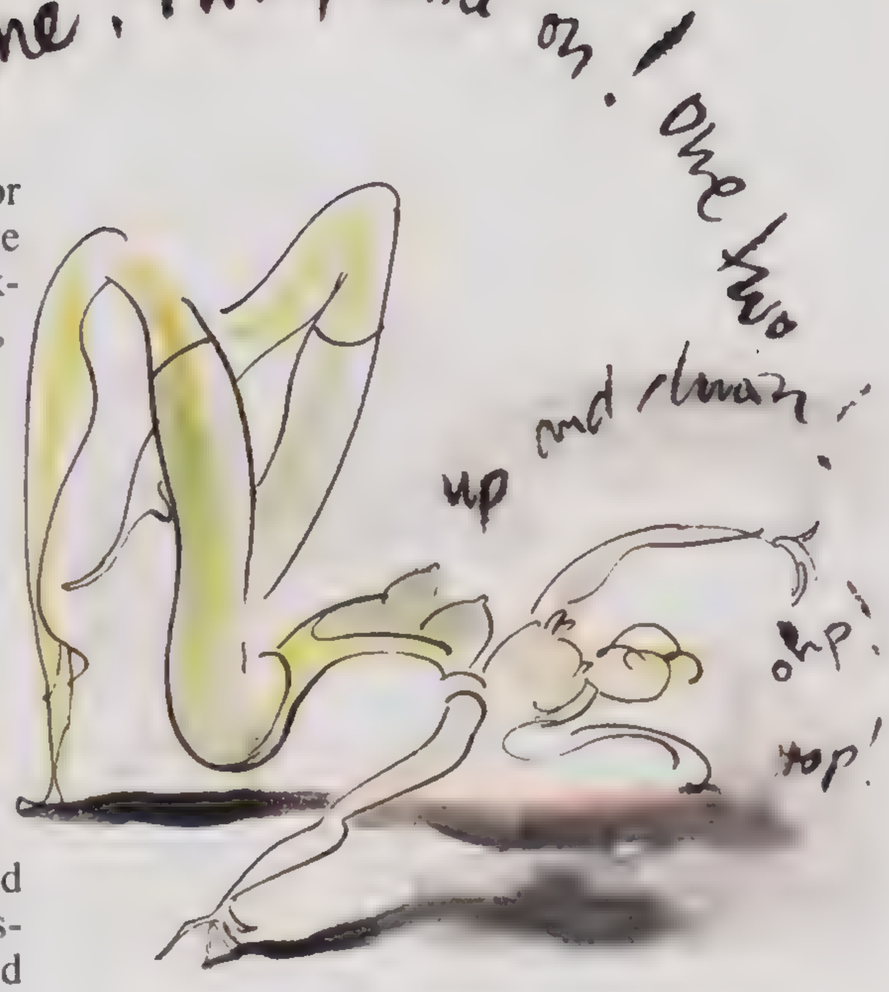

frustration is that accommodations for nonmembers are scarce. There are three suites for a Gym & Tonic weekend package, but once they fill up, you have to stay elsewhere and follow a daily spa plan.

The Palm-Aire Spa Resort, Pompano Beach. It's not hard to see why the Liz Taylors and Paul Newmans of the world have adopted this as their spa. It exudes a show-biz aura. The garden-party-pink, green-and-white latticework decor in the spa lounge looks strikingly like a movie set; Frank Sinatra—well, his recorded voice—sings over the intercom system; white limos whisk guests to and from shopping malls and airports.

But it's all real—even the new algae treatment in which you are coated in seaweed like a human sushi roll, left to bake under heat lamps, then pummeled by jets of water in a hydrotherapy tub described by Carol Upper, the warm, friendly spa director, as "the Rolls-Royce of algae treatments." The cozy spa lounge is real, too. There, professional spa-goers in bathrobes plot to go home looking as gorgeous as possible so their husbands will pay for them to return next year.

It's all real—and increasingly serious in its approach, thanks to an $8 million renovation of the entire Palm-Aire property, due to be completed this month. Take, for example, a lunchtime lecture by the spa nutritionist on the perils of dieting. This has the audience confessing breathlessly to various forms of substance abuse involving Haägen Dazs, chocolate chip cookies, and creamy brie cheese. The food here is strictly low-fat and quite good; the exercise classes and treatments are being lengthened to forty-five minutes from thirty, and a new spa schedule means the his-and-her spas—a main spa lobby joins the two separate facilities—will open earlier (7:00 A.M.) and close later (8:00 P.M.).

Crank? That's Williams Island lingo for work out

Doral Saturnia International Spa Resort, Miami. This spa is worth its rather considerable price of admission to those who are sure fitness and health can never be theirs without the inspiration of gurgling fountains, exquisite flower gardens, terra-cotta-tiled walkways, golf courses teeming with parrots, herons, and other exotic birds, and suites decorated in the spirit of different Italian cities and equipped with their own whirlpool bathtubs and white marble showers.

Its first-rate special services, like those found at European spas, are therapeutic in approach and include herbal "fango" treatments from Italy, back facials, mineral-salt soaks, and cellulite treatments. The Doral Saturnia has all this and very strong fitness and exercise programs.

The spa stops at nothing to make you feel you're in an ancient Italian spa ...like the Terme di Saturnia in Tuscany, after which the Doral Saturnia is modeled. They have even added the same algae and minerals found in the Tuscan natural springs to the cascading pools used for hydromassage. The meals are also inspired by a variety of Tuscan dishes, and are so delicious that it is often difficult to tell that you are eating spa food at all. This is especially true when a glass of wine arrives with dinner and there's a vegetable-topped pizza for lunch. Good pizza!

The Saturnia rarely strays from its mission to be the most elegant spa in the country, but when it does, the results are amusing. "Theme aerobics" is a good example: you dress up in the period of the music to which you are going to exercise—top hats, canes for Broadway tunes, funky skirts for Motown. One instructor confesses, "It's pretty silly, but the guests seem to love it."

Even here, the pursuit of fitness clearly knows no shame. ▽

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Faithful to New York City hairstylists: Jodie Foster, above, and right, Farrah Fawcett

Hair loyalty

Why some women will never change their hairstylists

When Natasha Richardson learned she had to have her hair cut five inches and colored a darker shade for her movie role as Patty Hearst, she immediately called up her colorist and confidant, Rachel, then with the Daniel Galvin group in England and now at La Coupe, New York City. Haircuts and color changes are part of an actress's life, but, says Richardson, having faith in someone like Rachel takes away a lot of the trauma.

Jodie Foster: five years; Tracy Pollan: five years; Ellen Barkin: seven years. That's how long these women have been loyal to one stylist. Longer than many Hollywood marriages.

There are many reasons for hairdresser loyalty these days. The main one: lack of time. Women want a stylist who can deliver a cut that needs low maintenance, fewer visits.

In the case of movie stars, many haircuts are patented and protected by the person holding the scissors. Tracy Pollan chose to wear a short, brown bobbed wig for her role as Kathleen Kennedy in a new miniseries about the Kennedy family because, as her colorist, Louis Licari (owner of Louis Licari Color Group, NYC), couldn't work on the set, she didn't trust anyone else to "tamper" with her hair color. "Louis gets the color right immediately. More important, he brings my hair back to its natural shade without damage."

Farrah Fawcett and Demi Moore regularly fly cross-country for a haircut from John Sahag where an appointment can start at $250; but it seems he's right when he says, "Women aren't about to economize when it comes to something as important as a haircut." Currently, he's booked three months in advance.

Do women get hooked by a salon's luxurious decor? Cappuccino? A pampering staff? No, on the contrary—stylish women like Mica Ertegun and Judge Maryanne Barry (Donald Trump's sister) put up with the dinginess of the Regency Hotel's basement—where Imo's salon is located.

The top stylists and colorists do their best to please clients, but there's a certain autocratic detachment about some of them that many women who can't make up their minds find reassuring. Not one of the leading stylists will cut or color someone's hair in a way he thinks might spoil his own image. "Loyalty is a two-way street. If there's a strong difference of opinion concerning a style, reluctantly I am the one who insists we say good-bye," says Thomas of La Coupe, NYC.

—COLLEEN SULLIVAN

(Beauty *continues, page 142*)

Top: PHILLIP DIXON/Onyx; bottom, MATTHEW ROLSTON/Outline Press

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Safety first

New laws lead to new ways to try on color at cosmetics counters

Since the 1940s when cosmetics companies first placed open makeup samples on sales counters, women have flocked to store testers to experiment with the latest in colors, textures, and scents. There were always those like me who were less interested in individual products than in the fun of playing with makeup samples—rubbing, brushing, smearing them on.

These days, concern has replaced whimsy at the makeup counter—and the concern is not entirely ungrounded: dermatologists and ophthalmologists say that if a customer with an ailment like herpes, impetigo, or conjunctivitis (pink eye) touches a makeup tester to the infected area, another customer who puts the tester to her face may indeed contract the infection.

Cosmetics companies are already eager to allay consumers' fears

To safeguard against such contamination, New York became, last summer, the first state to pass a bill banning shared testers and requiring cosmetics companies to provide customers with disposable makeup applicators or individual makeup samples. Companies that do not want to incur the expense of devising new testers have the option of posting warning signs and safety instructions.

The law will go into effect in January 1990 and is expected to be adopted across the country.

Cosmetics companies on their own have responded to consumer concern. To them, the issue is as much about marketing as hygiene. They want to appear ahead of the problem, to send the message that they are not only concerned with beauty but safety. They are eager to allay the fears about contamination, mindful that the more women play at their counters, the more women buy their products. And the cosmetics companies want to protect against lawsuits, though apparently no one has yet filed suit for makeup tester-related damages against them.

For all the hoopla over hygiene, a number of doctors say that they have never treated a single infection they believed was traceable to shared testers. Chances of contracting an infection will remain slim as long as customers with skin or eye infections have the common sense to avoid direct contact with testers. In 1981, Georgia State University conducted one of the few studies on shared makeup testers. It sampled 1,345 eye-shadow testers in the Atlanta area and found that 67 percent of them were contaminated with microorganisms from the staphylococcus genus. Though some cosmetics and marketing executives cite the study to underline the hazards of common testers, researchers point out that the microorganisms were nondisease-causing, just a normal part of skin flora. "At this point," says Heinz J. Eiermann, Food and Drug Administration (FDA) director of the division of color and cosmetics, "there are no scientific data that indicate testers are more dangerous than products individually used." The FDA is conducting a study of its own but the results are not due for release until next July.

Reputable companies have long taken sanitary measures at their counters, using only disposable applicators like cotton balls or scrubbing applicators after use. Despite all the effort going into new counter testers, the medical world says the risk linked to testers is not as serious as consumers fear or as cosmetics companies, eager to plug their new marketing devices, would have consumers believe.

In the early 1980s, Avon took the initiative and introduced individual testers, offering lipsticks and blush cards the size of thumbnails. Today, even a new line of custom-blended cosmetics such as Luminique provides miniature disposable applicators.

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Companies like Lancaster and Yves Saint Laurent are investigating everything from micro-encapsulated testers on paper to Testix, new individual applicators with hermetically sealed plastic caps.

These days, at Bloomingdale's, New York City, trying on colors at makeup counters is as challenging as it used to be to sneak a chocolate before dinner in front of your mother. Want to test lip color at Chanel? You must first select the color from a giant new palette of plastic samples called the Color Display Unit. Then you must ask an "analyste" to bring you a real lipstick, and only then are you allowed to test it—with a Q-tip—on your lips. The complications must be worth it. Since the testing unit was introduced to stores last August, says Chanel's Jean Hoehn Zimmerman, senior vice president of marketing and advertising,

Sealed color swatches, Q-tip lipstick testing, new videos—all help you find the right color

sales have risen 25 percent.

At the Revlon counter, the new testers look like—and are as enticing as—postage stamps: lift their protective seals and find your germ-free dab of color underneath. Salespeople suggest you take some home, thereby enabling women to test the products at their leisure. What salespeople don't tell you is that the protective seals shift and the colors can smear the inside of your purse.

Christian Dior may have the best solution; certainly, it's the most fun. Dior's Double Exposure makeup computer works with a video image of your face. A beauty consultant then "paints" your make over on the screen or on a printout of your image. If you go for the printout, you can have a total makeover in fifteen minutes and can take the picture home and use it as a makeup guide. "Painting" the new you onto the screen requires a full hour. There is a third program called Cinematique which videotapes a makeup artist working with the new colors on your face. This video you can take home and play until you can remake yourself from memory. It's a great way to try new colors—and it's perfectly safe. —**LISA WOLFE**

(Beauty *continues, page 154*)

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I said to myself, "What am I doing up here while he's down there in the islands? He's probably wearing that Paco Rabanne cologne of his—and damned little else—and flashing that smile at all those able-bodied and weak-minded women he's meeting."

Listen, you've caught me at a bad time. I've got a cabin full of dusky women in skimpy sarongs plying me with papaya and passion fruit. They've been teaching me the secret island ways of love, as handed down from generation to generation. Only four more lessons and I…

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The experts' favorite color

In a season strong on soft, natural-looking makeup, brown works best

A big trend, growing stronger: softer, lighter makeup colors that look really natural—even when applied by a novice. Among them, the makeup experts' favorite standby color: brown, in every conceivable shade, from neutral to earth tones to rich chocolate; browns that provide warmth and browns that provide the merest cool tint. "When in doubt, use brown," says Pablo Manzoni, one of the most experienced makeup experts in the world. Why? Because it is one of the few colors that complements every skin tone and works well as an accent color on eyes, cheeks, and lips.

Surprisingly, brown is the most natural looking hue on the cheek—but like any color, it has to be well blended. For the most uncomplicated day look, just a wash of brown gives the skin a refined cast, as illustrated left (try Lancôme's Dual Finish, a base and powder in one). Here, makeup artist Bobbi Brown emphasizes eyes with Il Makiage's deep chocolate-brown shadow smudged near lashes, a lighter taupe shade on lids, and off-white highlighter blended under the brow bone to create a strong matte finish. She uses Clinique's natural tawny lip pencil for lip emphasis; fills in with matte-brown lipstick in a similar shade.

"With so many browns available now, it's best to start with a wash or clean matte base, adding color only where needed," adds Brown. Beige translucent powder softens the look further, plus a dab of chestnut blush on cheeks for glow. For more embellishment, choose a slightly deeper lip color—look for the new browning of wine, plum, or red in L'Oréal's Copra, Avon's Rich Spice, Max Factor's Rose Dusk. For dark skin tones, makeup artist Laura Mercier likes metallic-brown blushers with flecks of gold or copper to brighten the face.

As women become more concerned about sun damage (premature photoaging), many are using bronzers and terra-cotta powders to fake a tan. It's not easy to do well.

"Women should apply bronzers or any deep-colored product with a light hand. A lot of blending is necessary if it's not going to look heavy, unnatural," adds Brown. Tinted moisturizers (Clarins' Revitalizing Tinted Moisturizer, Neutrogena's Moisture SPF Formula, Lancôme's Bienfait du Matin Moisturizing Creme) smooth on easily and last without caking.

Many pros prefer to use color with a brown note to highlight only one feature. Maria de Schneider chooses earth tones to accentuate the color of a woman's eyes without looking overdone. With a neutral brow pencil and brown/black mascara, a woman can go a long, long way with the new browns. ▽

(Beauty *continues, page 156)*

PATRICK DEMARCHELIER. Hair, Didier Malige for Jean Louis David. Claude Montana sweater, pants. Watch, Ebel USA, Inc. Details, last pages

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A new hairstyle, a new fur: black Russian broadtail with chinchilla trim by Grosvenor Canada

Shopping in December is as tough on the nerves as an hour of *The Morton Downey, Jr., Show*. One way to avoid it is to send a gift certificate or something special that is unlikely to be recycled to a third cousin once removed.

No one is likely to turn down the promise of a make-over, a workout . . . or a week at the Golden Door (announced by a beautiful hand-lettered card). A Maine Chance Day (five hours of expert hairstyling, bikini and leg waxing, and toenail-cutting) costs $200 at Elizabeth Arden. A multitreatment gift certificate to the new Estée Lauder spa at Bloomingdale's will get you undivided attention from a Lauder expert, plus follow-up products to try at home.

It's top-notch: buy somebody the use of expert hands. Nothing beats a standing appointment for a soothing massage at the end of a grueling week. Why not indulge somebody's dog . . . or even your own pooch. Wash, cut, blow dry, manicure, pedicure, and ear cleaning . . . from $45 to $75 (depending on the dog's size) at Karen's for People and Pets, NYC.

For ambitious Olympic hopefuls: a year of ice skating lessons (complete with free skate rental and unlimited practice) at Central Park's Wollman Rink. For skaters in the Sunbelt: a gift of Rollerblade Skates with a single "blade" of rollers designed to give users an effective low-impact workout. Feet off the ground? Neiman Marcus has a hot air balloon ($18,000)—compact enough to fit into the trunk of a Volkswagen.

If your style is more Bauhaus than Laura Ashley, look for sleek crystal perfume bottles in geometric shapes at D.F. Sanders and Company, New York City. For the roommate so mad for Chanel even the seat belts in her car are gold-link chains: Chanel's gold logo earrings, which come with a bottle of Chanel No. 5.

Save time: do your catalog homework. Call 800-FOR-GALE to get in touch with Gale Hayman's operation, where you can order a unique black lacquer dressing table with matching leopard-print stool—($5,050 for both) or an ultrathin leopard print mirror ($12.50). EPI products offers Epi-Sauna, a compact mini facial and steamer (800/444-LEGS).

Antiques, Ralph Lauren

The Duke of Marlborough, traveling without his valet, complained his toothbrush didn't lather; instant lather is still not with us, but an aristocratic ivory and crystal toothbrush holder (from Ralph Lauren) hides a lot of wear and tear. For men who like to sing while they scrub, there's Salton's Wet Tunes 4, a water-resistant AM/FM cassette player, Geoffrey Beene's hot lather machine ($39.50), or Oscar de la Renta's Pour Lui fragrance ($200)—packaged this year with a mini billiard table. ▽

(Beauty *continues, page 162*)

Top ARTHUR ELGORT Hair, Christian, makeup, Arielle Center MICHAEL MUNDY. Details, last pages

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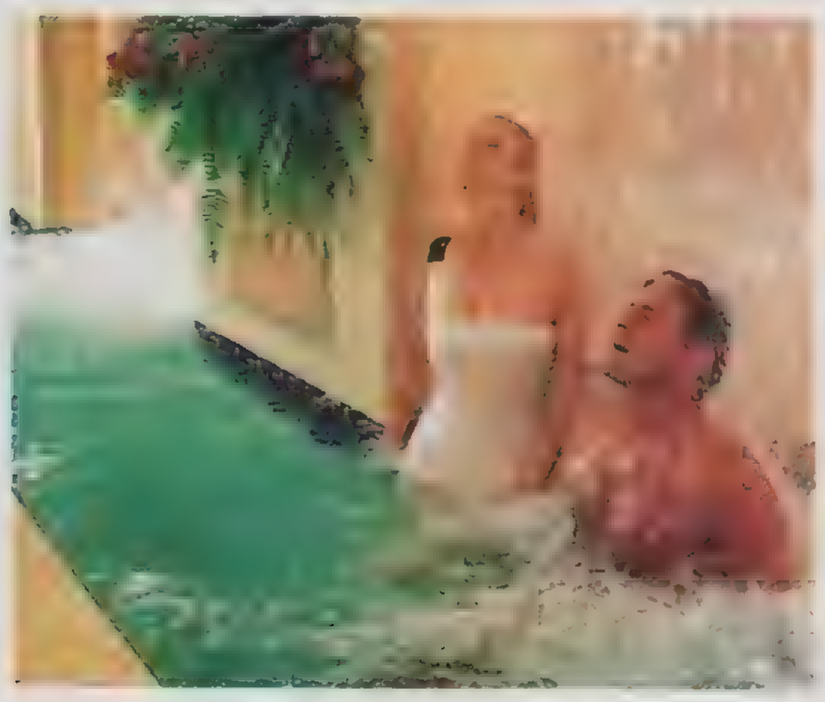

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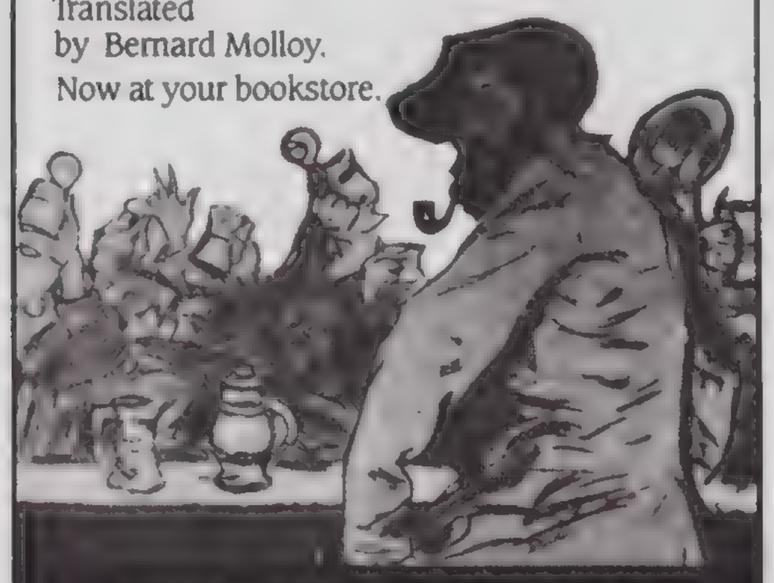

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answers...hair

Thinning hair: what causes it, what helps, what's hyped . . .

The Food and Drug Administration (FDA) has, for the first time, put its stamp of approval on a hair-growing drug. But the FDA has only approved the drug for use by men. Why? Because the first trials were done on men—women's trials are still underway. Still, that hasn't stopped many dermatologists from prescribing minoxidil (trade name: Rogaine Topical Solution) for the growing number of women requesting it.

Is minoxidil any different from the long line of products before it that claimed to enhance, thicken, restore thinning hair? Can the hair-thinning process really be reversed? Or better yet—prevented?

Minoxidil: wonder drug?

"No one knows exactly how minoxidil works," confesses Richard L. DeVillez, M.D., director of dermatology for Upjohn, the drug's manufacturer. "We know that in women with thinning hair, the small amount of male hormone circulating in their bodies somehow reduces metabolic activity in the growing part of the hair cells, shrinking the hair follicles; the hairs become smaller and smaller, until they are virtually invisible. What minoxidil does is to override the effects of the male hormone, thereby increasing the size of the hair follicles—and when the size of the hair follicle is increased, so is the size of the hair."

Minoxidil stimulates hair regrowth *and* prevents additional hair loss. Too good to be true? Well, there is a drawback. "The drug is not a *cure* for hair loss," says Dr. DeVillez, "only a *treatment*." It must be used forever—or until someone discovers a permanent cure for thinning hair.

"In women—and men—thinning hair is often inherited," Dr. DeVillez says. "With minoxidil, hair grows back against your genetic code, so once you stop using it, the normal status of the body takes over, and you lose all the hair you've gained, as well as the hair you were supposed to have lost during that time." (Women should stop using the drug during pregnancy when higher estrogen levels generally delay hair loss anyway.)

Dealing with temporary hair loss

Do women with thinning hair have any alternatives? According to Wilma Bergfeld, M.D., head of Clinical Dermatology Research at the Cleveland Clinic: yes, they do.

"We know that hair loss is related to diet—deficiencies in iron, zinc, calcium, or magnesium are particularly problematic. We also know that hair sheds because of hormonal upsets, whether it be from illness, menstrual irregularity, abnormal output of hormones from the thyroid or the adrenal glands—even after pregnancy.

"If hair thinning is prompted by an underlying health problem, it is very likely that hair will grow back once the problem is resolved," Dr. Bergfeld says. Nutrient deficiencies can be corrected; thyroid disorders can be countered with medication; women with excess male hormones can be treated with estrogen (some doctors prescribe the Pill) or anti-androgens (drugs that suppress the male hormone).

The "hair-loss" gene

What about women who are unlucky enough to inherit a tendency towards baldness? "If thinning hair runs in the family," says Dr. Bergfeld, "a woman has about a thirty-three percent chance of having it herself. Hereditary hair loss occurs in a certain pattern in women—it's more diffuse than in men. Hair seems to thin, especially on top. These women should make sure that other factors don't trigger the genetic hair loss. I recommend that a woman take a multivitamin with minerals (but she shouldn't exceed recommended doses); and that she be gentle with her hair—coloring, drying, perming, even aggressive shampooing can exaggerate hair loss."

Are there other new treatments on the horizon? Retin-A, the widely-acclaimed anti-aging drug, is being tested for potential anti-balding benefits, although preliminary results do not seem promising. An anti-androgen called Cyoctol, also being clinically tested, seems to prevent hair loss and promote hair regrowth.

(Beauty *continues, page 166)*

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answers...beauty

Where a woman lives can make –or break–her complexion . . .

Outdoor frigid temperatures, indoor central heating—these can be a lethal combination for a woman's skin. While genetics has a lot to do with the tendency of skin to dry out or break out, the environment can also play havoc with a woman's complexion. Where a woman lives has a significant effect on the condition of her skin.

NYC: living a centrally-heated life

"New York City air is much drier in the wintertime," says Norman Orentreich, M.D., clinical professor of dermatology, NYU Medical Center. When New York moves indoors, heated air acts like a "super sponge," drawing extra moisture out of the skin. "That's why a humidifier is such a good idea," says Dr. Orentreich. "It replenishes moisture. A moisturizer is a necessity; it acts as a sealer, preventing water from escaping from skin's surface. If it's labeled as a *humectant*, it attracts moisture into the skin, too. Unless you have very oily skin, switching to oil-based makeups can also beat the environment."

Chicago: the wind chill factor

In the Midwest, the drying effect of winter air is exacerbated by subzero temperatures and chilling winds. "Not only does wind remove water from skin's surface," says Paul Lazar, M.D., professor of clinical dermatology, Northwestern University Medical School, Chicago, "but cold temperatures minimize perspiration, and with it the natural moisturizing effect of sweat. Freezing weather also tends to make skin look pale, because small blood vessels near skin's surface constrict to conserve warmth."

Heavier cosmetics offer the best protection for pale winter skin. (Good to try for winter: Lancôme's Winter Skin Spa collection.) Waxy products that coat the skin—sun block sticks, lip balms, medicated chapsticks—form a protective barrier. Applying two or more coats of moisturizer—and perhaps topping that with foundation or liquid makeup—is also a good idea; the added layers mean added protection. For winter, try sticking to heavier moisturizers (use creams or ointments, rather than lotions).

LA: sun and smog

Experts agree that unrelenting sun and dry desert air is the worst possible combination for skin: women living in desert climates are bound to have skin problems. "LA is a desert where people decided to put a city," says Mitchell S. Wortzman, Ph.D., director of scientific and regulatory affairs at Neutrogena, which is headquartered in Los Angeles. "We have *very* little rainfall, *very* low humidity, and *very* strong sun; sun accentuates the drying effects of the desert air. Because the sun is more direct than in the north, it contains a higher percentage of UV rays. As a result, those living in California are more susceptible to sun damage—from actinic aging (wrinkles, brown spots) to skin cancer. This means daily use of sunscreen and moisturizer is as important in winter as in summer.

"We live in an area with easy access to the mountains, desert, seashore—each accentuates different aspects of the same environmental problems. On mountains, people don't realize that they get double the amount of UV rays from the sun's reflection on snow—and at high altitudes, there's less screening of UV rays, and so less protection from the atmosphere. Sun block is an essential."

Then there's the infamous LA smog, which hasn't been shown to have a direct adverse effect on skin, but burns and stings the eyes, causing squinting, eye rubbing. (Dark glasses that screen UV rays help. At night, for the thin skin around the eyes, use a light eye cream.) Smog is actually a mixed blessing. It blocks some of the sun's UV rays—and makes for magnificent California sunsets. ▽

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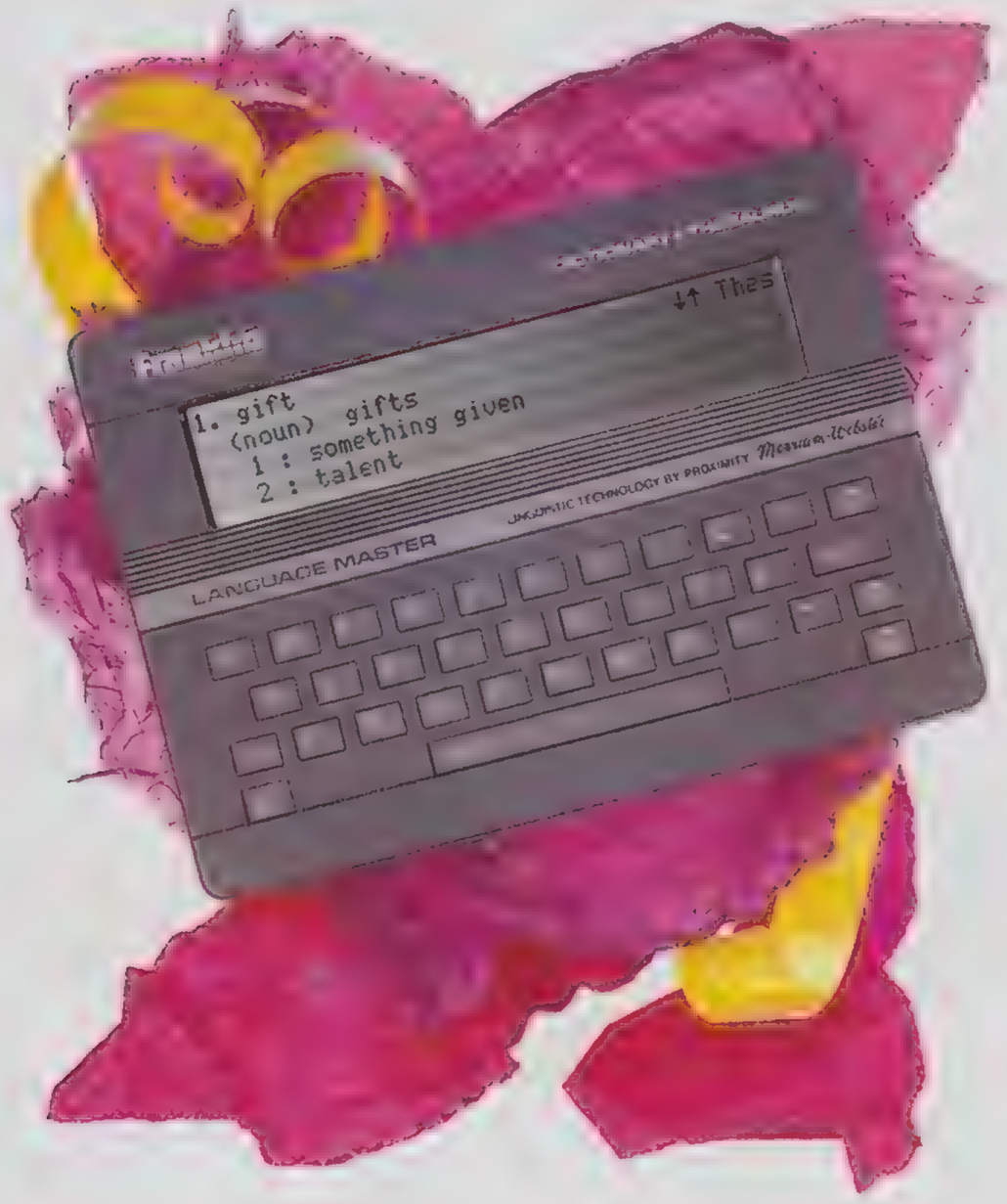

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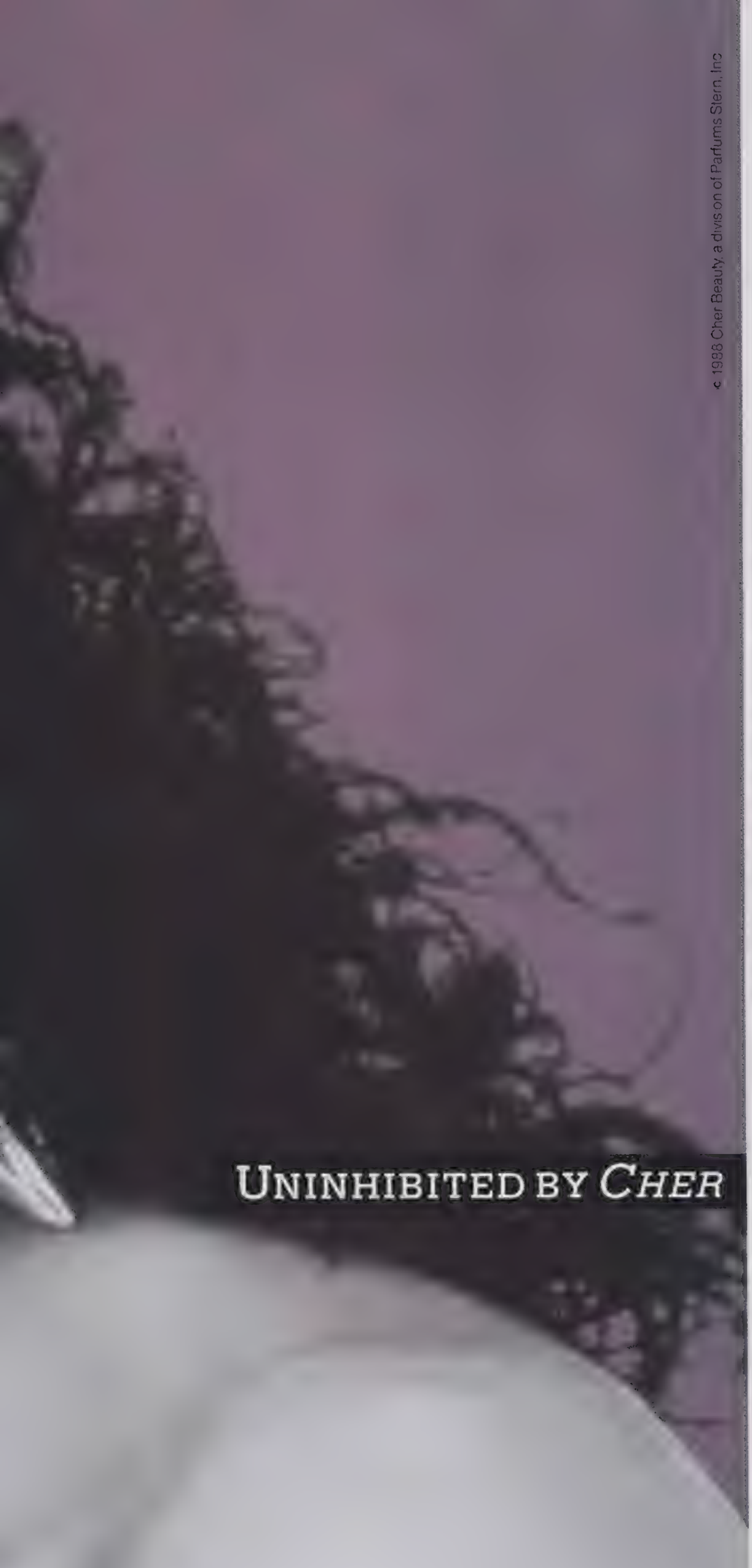

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RALPH LAUREN

HOSIERY

People are talking about...

BY TRACY YOUNG

Weapons When the going gets tough, the tough get crazy—at least that's what various mail-order companies are banking on. For example, Quality Products Co. advertises the Mini Stun Gun, which, they claim, will "turn strong attackers into whimpering victims." B*N*Genius offers the **Pocket Terminator**, a small, battery-operated device that emits an ear-piercing shriek. It's ideal, says the copy, for "office, home, party, stadium, or freeway." They might as well include the classroom, where today the caliber of student is judged by the size handgun he or she is toting and where the number of assaults with a deadly weapon has risen dramatically in the past few years. At a time when the Centers for Disease Control in Atlanta is studying violence as an epidemic, the National Rifle Association mounted a successful $4 million campaign to overturn a recent gun control proposal; you can't help but wonder if the inmates have taken over the asylum. . . . Oxymoron of the month: the **Andy Warhol** estate recently issued a strongly worded warning about infringements of its "intellectual property rights." I guess you have to respect a guy whose name has become a registered trademark. . . .

Dating A recent survey of junior high-school kids conducted by the Rhode Island Rape Crisis Center reported that 65 percent of the boys and 47 percent of the girls felt that it was perfectly acceptable for a man to force a woman to have sex with him if they had been dating for six months or more. A similar percentage felt that it was OK for a man to force a woman to have **sex** with him if he had spent "a lot of money" on her. How much is a lot? Ten dollars? Thank God these kids don't have credit cards. . . . Computer dating used to be a way to meet people, now it's a way to avoid them. Aline, a New York City-based service, sells a program that enables PC users with a modem to contact like-minded folk via computer mail for anonymous, intimate, and instant electronic encounters that, one might assume, are the latest form of safe sex. But with all the **computer viruses** going around, who knows? . . . Just what the world needs: *Model* magazine. . . . And speaking of answered prayers, there's *Fame*, edited by former *Interview* chief, Gael Love and billed as "the magazine of the 1990s." It may just work given the current celebrity of writers who can't write, painters who can't paint, actors who can't act, and designers who can't even copy. . . .

Lawyers Americans may be the world's most litigious people: even folks who can't afford to keep a high-powered attorney on retainer get their righteous rocks off watching shows like *The People's Court* or by taking advantage of a growing network of **discount law firms** like Jacoby & Meyers, which began in 1972, five years before lawyers were allowed to advertise, by hanging their shingles in shopping malls where they were certain to be noticed, or prepaid legal services for which clients pay small ($6-$16) monthly fees. . . . Before there were affordable lawyers, there were **manners**; so if the nineties looks to be more about litigation and its discontents, consider the alternative. Who better to usher in the dawning of the Age of Nefarious than Judith (Miss Manners) Martin, whose new book, *Miss Manners' Precision Guide to Turning a Century*, will be published by Pharos next fall. . . . The only writers more fond of obfuscation than lawyers are Postmodern **critics**. It's art history-a-go-go in *Art in America:* Michael Bonesteel in a review of Kevin Wolff writes, "His approach is a kind of cross between flattened Pearlstein-esque formalism and glitzy Estes-like Photo Realism." . . . Every third person you talk to these days is fed up with New York City and ready to move someplace like, well, **Wyoming**, where never is heard a word about Sandra Bernhard and Madonna. What is hot out there, aside from the terrific bucking-bronco license plates? Packer boots, lace-up work boots with cowboy-boot heels. And what's even hotter is watching the locals two-step in these thangs. . . .

Movies Is anglophilia just a polite, intellectual form of racism? One would think so, looking at artsy fare like *A Handful of Dust*. But now the trend in Hollywood is toward films about the **civil-rights** struggle which risk a tryst with history through the gauze of nostalgia. . . . Is anyone else getting a hangover from inspirational movies about the joy of **sobriety**? . . . If Hollywood is confused, Broadway is desperate. Among the productions planned for next year are *Arthur: The Musical*, *Days of Wine and Roses* (on B'way, evidently, one still drinks heavily), and new, musical versions of *Around the World in Eighty Days*, *Meet Me in St. Louis*, and *The Graduate*. . . . Just as politics and entertainment have become indistinguishable, so have **therapy** and entertainment—with the exception of Woody Allen's *Interiors*. In L.A., for example, radio shrinks like Toni Grant and David Viscott dispense on-the-air advice that evidently offers little solace to their callers but endless amusement to their listeners. . . .

People are squawking about The horrible Hamptons, with outrageous prices, bumper-to-bumper traffic, and the proliferation of "freedom" phones. . . Jeep Grand Wagoneers, with their ability to get between eleven and twelve miles per gallon, may be the latest hybrid of **country chic** and conspicuous consumption. . . . What if time, which is now discussed the way money used to be, proves to be equally disappointing? . . . Merry Xmas and a live chicken to **Tom Cruise** for *Cocktail*; a pair of tickets to *The Manchurian Candidate* for Dan Quayle; and a bale of barbed wire to NYC Mayor Ed Koch for his creative solutions to the city's civic ills. . . . ▽

YVES SAINT LAURENT

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the arts

Dismantling the new Disney

Redesigning modern opera

Deciphering dance music

In praise of daytime TV

A new angle on landscapes

A new look at Ingres

Early Warhol revisited

The King years rewritten

Mr. and Mrs. Rabbit: couple of the year, sign of the times

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Who framed Walt Disney?

Has the new Disney slipped us a mickey?

J. HOBERMAN *ducks for cover*

Uncle Walt's been gone for over two decades now, but the movie conglomerate that carries the Disney name hasn't seemed so stridently au courant since Sergei Eisenstein dubbed Mickey Mouse "America's most original contribution to world culture." Nineteen eighty-eight was Disney's year—one in which it eclipsed, and symbolically incorporated, former disciple Steven Spielberg. Nearly a quarter of all movie tickets sold last summer went for Disney product: *Cocktail* and *Big Business*, as well as *Who Framed Roger Rabbit?* (a coproduction with Spielberg) and the zillionth rerelease of *Bambi*. The studio outgrossed even mighty Paramount, the megaschlock empire of Eddie Murphy and Crocodile Dundee, by a cool ten million dollars. And this following the stunning one-two Christmas punch of *Three Men and a Baby* and *Good Morning, Vietnam*.

A few short years ago, around the time that Indiana Jones conquered the Temple of Doom, the classification "Disney film" spelled box office poison. While Spielberg elevated the traditional G-rated movie to something approaching a world religion, the studio that invented family entertainment was on the block—the target of Wall Street scavengers planning to garage-sale its back catalog. (Ironically, it was the Disneyland ethos which Spielbergism had revived: vintage *Flubber* was a key ingredient in the cultural compost heap that fueled its decade-long efflorescence.)

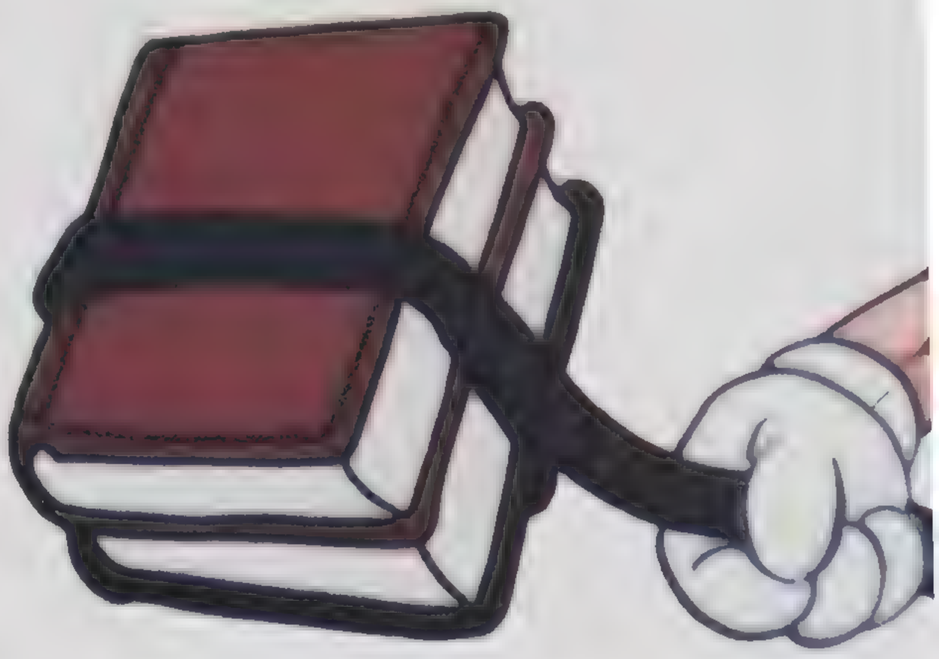
The tale of Disney's comeback has been hyped with characteristic flair. Having raided Paramount for executives Michael Eisner and Jeffrey Katzenberg (already known by the Disneyesque tag of the Golden Retriever), the studio coyly adopted the *nom d'adulte* Touchstone, and began churning out hits. *Down and Out in Beverly Hills* and *Ruthless People* (the first R's in Disney history) established the model. Color-coordinated caricatures of Los Angeles nouveaux riches, both were cannily toothless social satires that teetered on the precipice of inspired bad taste without ever taking the plunge. And both featured a boldly unpleasant Bette Midler. If not quite as tough as the raw barnyard freak-fests like *Steamboat Willie* and *Karnival Kid* that first made Disney a household word, these Touchstone comedies were still a form of grown-up cartoon. "This Minnie has nipples," Robin Williams exulted around the time he starred in *Good Morning, Vietnam*—and he hadn't seen Jessica Rabbit yet.

The blatantly implied bestiality of *Who Framed Roger Rabbit?* is only one instance of the new cartoon bawdiness. In the 1934 *Funny Little Bunnies*, Disney showed himself still capable of choreographing an extended egg-laying sequence of something less than drawing-room taste. But one can only imagine what he'd make of Williams's assertion that his commanding officer was "in more dire need of a blow job than any white man in history," or the morgue scene in *Outrageous Fortune* during which Bette Midler and Shelley Long identify a stiff by the size of his dong. "I don't like depressing pictures," Disney told a reporter shortly before his death. "I don't like pestholes. I don't like pictures that are dirty. I don't ever go out and pay money for studies in abnormality. I don't have depressed moods and I don't want to have any. I'm happy, just very, very happy."

So, in their own way, are the guys at Touchstone. "We're a new version of the old studio system," Katzenberg told the *New York Times*. "We do believe in an enlightened golden handcuff. Basically, we're in the business of home-growing talent in every area." Actually, the Touchstone specialty is artful repackaging—everything from Jean Renoir's *Boudu Saved from Drowning* (resurrected as *Down and Out in Beverly Hills*) and O. Henry's "Ransom of Red Chief" (recycled as *Ruthless People*) to Shakespeare's *The Comedy of Errors* (reworked, more or less, as *Big Business*). The ill-fated *Heartbreak Hotel* showed that even *E.T.* can be remade—an Elvis impersonator substituting for an adorable alien as mystical family therapist.

Ever since *Animal House*, high-priced *Saturday Night Live* grads have dominated American comedy. But, with a shrewd eye for bargains, Touchstone is always willing to rehabilitate a shopworn talent—picking up established performers on the rebound (or TV stars on the cheap) and popping them into customized vehicles. While the new Disney has an annual prestige offering, this Christmas the studio is playing to established strengths. Its surefire packages include an animal animation based on *Oliver Twist*, a new Bette Midler vehicle, and—less a movie than a marketing decision—*Ernest Saves Christmas*, a follow-up to *Ernest Goes to Camp*, the four-million-dollar cheapster that brought in $23.5 million.

These low-risk, relatively low-budget ventures have made Katzenberg



the King Midas of the second-hand. Touchstone delivers Spielberg high concept without film-school nostalgia. TV is the model, tinny hysteria is the mode. Everything is simultaneously obsolete and recyclable. Like the tin men of their quintessential film, the Touchstone *(Continues, page 188)*

'Toon tunes

For a nonmusician who neither read nor wrote music, Walt Disney possessed a powerful musical signature. Beginning with the "Silly Symphonies" of the thirties, Disney cartoons popularized a broad range of classical works, most of them rendered with a notable, nonmusicianly gusto. (Of *Fantasia*, which butchered the Sixth Symphony, Walt enthused, "Gee, this'll make Beethoven!") But he also understood the potency of popular songwriting. Disney's house composers wrote a substantial number of this century's pop classics—enough to deserve better than the anonymity the studio conferred upon them.

On *Stay Awake* (A&M Records), producer Hal Willner has assembled an unlikely array of contemporary artists to reinterpret these songs. Mercifully, and radically for an exercise in Disney nostalgia, *Stay Awake* is almost entirely free of cuteness. Having produced similar tribute albums to Nino Rota, Thelonious Monk, and Kurt Weill, Willner has experience in conjuring magic from conceptual non sequiturs.

"We remember the Disney films as sweet and wholesome," Willner explains, "but they're actually much more dramatic than that." Opening with a distant nursery piano and Ken Nordine's subtone voice instructing us to "Damn everything but the circus," the record unfolds as a dreamscape, restlessly shifting between light and dark. The darkest piece is undoubtedly Tom Waits's reworking of "Heigh Ho" from *Snow White and the Seven Dwarfs*. Smudged, monstrous drums dominate the foreground as Waits delivers a snarling, disfigured vocal through a bullhorn. "This is the eighth dwarf, the one that got lost," says Willner.

Elsewhere, Suzanne Vega sings a cappella on "Stay Awake" from *Mary Poppins*; Aaron Neville brings gospel phrasing to the Mickey Mouse theme; and Los Lobos romp through "The Monkey Song" from *Jungle Book*. By the time James Taylor warbles "Second Star to the Right," you'll probably have fallen prey to more transfigured childhood memories than even Disney owns rights to. The album ends with "When You Wish Upon A Star," complete with lush, fake-Disney orchestration. Who sings it? That charming voice. . . that wobbly pitch. . . it's Ringo! **—V. GATES**

The Disney dynasty, old and new: clockwise from top left, scenes from *Snow White and the Seven Dwarfs*, *Who Framed Roger Rabbit?*, *Dumbo*, *Cocktail*, *Three Men and a Baby*, *Pinocchio*, and *Big Business*

Clockwise from top left: Walt Disney Productions; Touchstone Pictures and Amblin Entertainment, Inc.; Walt Disney Productions; Richard Corman; David Whittaker/Touchstone Pictures; Walt Disney Productions; Laurel Moore/Touchstone Pictures

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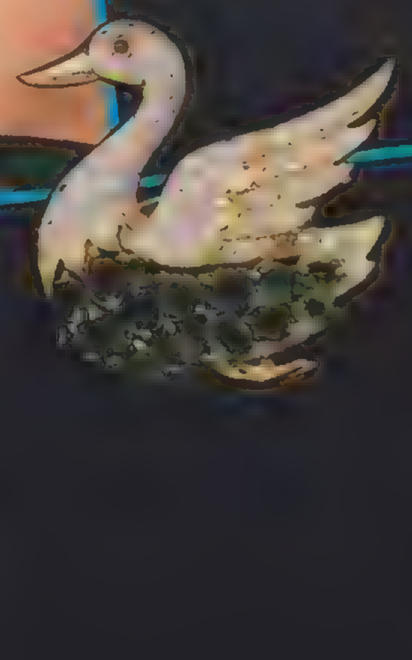

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But she knew she couldn't stop.

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Author Susan Sommers is an international fashion journalist and stylist and creative director for a prominent French cosmetic company. *French Chic* is hardbound, with 224 pages; 104 photos and 20 illustrations.

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Movies

teams labor overtime to convince us that theirs is the modern vision—bright, breezy, confident, and capped with a credible corporate logo. Salesmanship may be their greatest talent: even the studio's well-publicized workaholism is part of the package's subliminal appeal. (Reacting in sympathy, Touchstone characters typically behave like bustling neurotics. Does it *really* take three men to diaper a baby?)

For all their giddy, late-eighties euphoria, Touchstone movies are doomed to an early obsolescence. Nothing dates faster than the patently insincere. And as last year's freshness solidifies into this year's formula, it becomes clearer that the new Disney vision is based only on a single, shrewd reversal.

After Walt's death, *The Realist* ran a scurrilous cartoon of his creatures celebrating their freedom in an elaborate daisy chain of dope and sex. What goes around comes around: today's Disney-world is populated by foul-mouthed comedians and would-be wife-killers, not to mention assorted bimbos, vagrants, swingers, hustlers, and psychedelic rehabs. *Cocktail* treats the rise of a creative bartender with the same giddy reverence the studio once reserved for Mary Poppins. *Fantasia* and *Alice in Wonderland* may have entranced thousands of avid acidheads twenty years ago, but it's only now that Disney is enjoying its version of the sixties. They got your first childhood. Now they're coming for your second. ▽

In brief

Valeria Golino kisses but won't tell

Valeria Golino wins acting awards in Europe, but American audiences know her from *Big Top Pee-wee* as the trapeze artist who set a world record for marathon kissing. This month she plays Tom Cruise's girlfriend in Barry Levinson's long-awaited **Rain Man**. Given the chance to settle that timeless dispute, who's sexier, Tom Cruise or Pee-wee Herman, she replies, "That's a ridiculous question." . . . Chosen to open the New York Film Festival, Pedro Almodóvar's **Women on the Verge of a Nervous Breakdown** is a loony blend of soap opera and grand opera. Carmen Maura stars as local television actress Pepa, the hyperventilating queen of a Madrid seething with spurned women. . . . Chloe Webb, of *Sid and Nancy* fame, blissfully describes working with Danny DeVito and Arnold Schwarzenegger in **Twins**, a comedy that pairs the dysplastic duo as fraternal twins. "Picture it," she says. "Waltzing lessons with Arnold and Danny in their cute little matching outfits—and I'm getting *paid* for this!" . . . Bram Stoker's **The Lair of the White Worm** has become director Ken Russell's latest variation on the theme of decadence. This time, he's tempered his blood-and-phallus signature with enough self-inflicted satire to make the raunch delightful. . . . **The Boost**, starring James Woods and Sean Young, proves that a lot of money and even more cocaine can wreck a marriage. Questioned about his tempestuous offscreen relationship with Young (now the subject of a lawsuit), Woods comments, "Does the word nightmare mean anything to you?" . . . John Cusack and Tim Robbins star in **Tapeheads** as bumbling music-video makers. Executive-produced by ex-Monkee Michael Nesmith, this low-budget free-for-all is packed with so much high camp and coarse music (King Cotton, DEVO, Lords of the New Church, Thelonious Monster, and Jello Biafra), it may be the cult hit of the year. . . . And finally, Jake LaMotta plays Robert De Niro in **Stroke of Genius**, a mock documentary due out whenever filmmakers Kevin Delaney and Walter Santucci finish it. Borrowing heavily from *Zelig* and *This Is Spinal Tap*, the comedy chronicles the life of a successful—albeit fictitious—film director. "It's a movie you can take the whole family to," say the young producers, "but they won't talk to you on the way home." ▽ (Arts *continues, page 192*)

DEWEY NICKS. Hair, Syd Curry/Visages Style, LA; makeup, Cochise/Visages Style, LA

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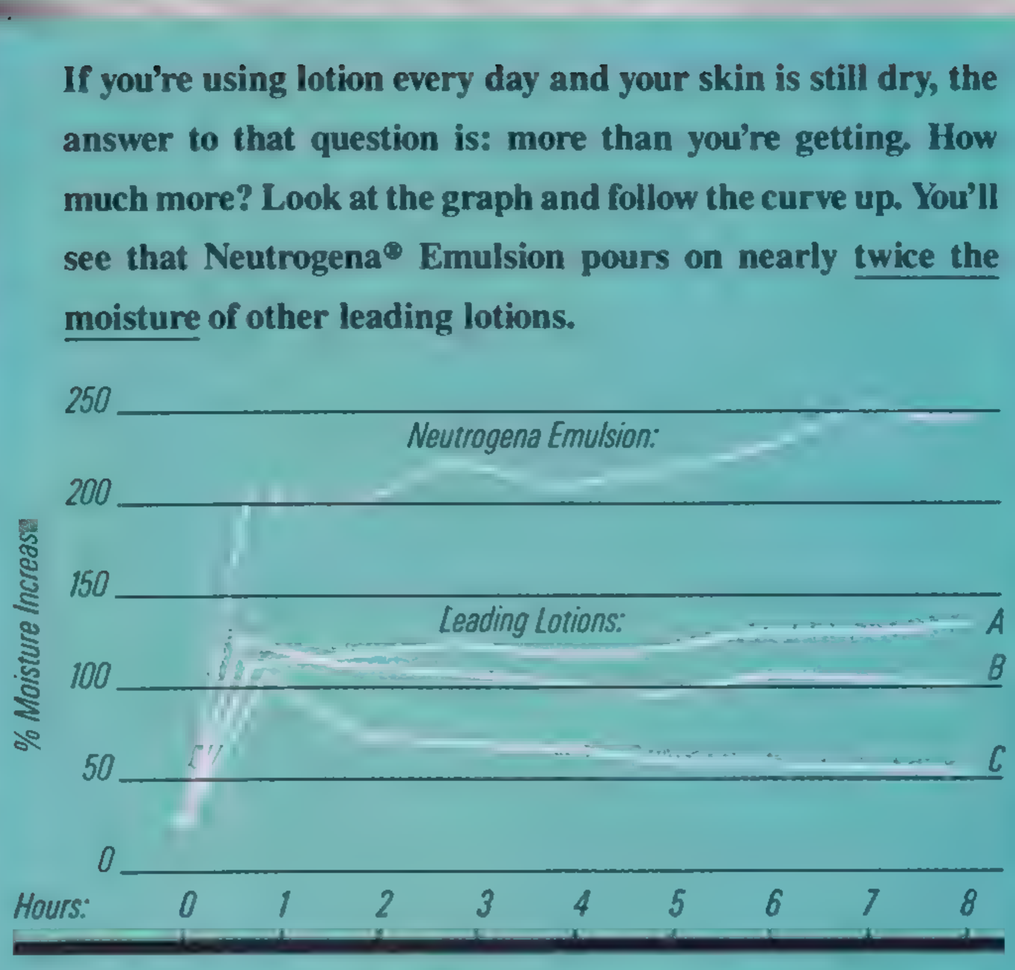

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Theater

Set symbols

Jerome Sirlin projects Philip Glass and David Henry Hwang into the cosmos

In *1000 Airplanes on the Roof*, a new theater piece touring America and Canada, the music of Philip Glass accompanies a text by David Henry Hwang (*M. Butterfly*) telling the story of a Manhattanite named M. abducted by aliens. Although M.'s plodding monologues never quite break the bonds of earth, designer Jerome Sirlin's brilliant scenic innovations hurl the audience into the character's suppressed extraterrestrial experiences.

To make tangible M.'s abrupt segues between the physical world (a brownstone apartment, a subway station) and the unconscious (a spherical spaceship, impressionistic fragments of memory), Sirlin projects holographic designs onto the huge box of a set. He creates his kaleidoscopic visions by combining, distorting, and collaging hundreds of photographs of the seemingly mundane world just outside his studio. The image of the spaceship, for example, came from chain-link fences: "They have a wonderful texture," says Sirlin. "They're walls, but you can see through them. Curve them through a fish-eye lens, and you get the sense that maybe you can travel through them. I wanted to draw this strange world from the material that surrounds M."

Sirlin has adapted his image-bombardment techniques for opera, dance, and film productions, as well as for Madonna's 1987 world tour. "It's not that I can't settle on one image," he says. "I've just never felt that one way of treating a scene was enough.

"In theater," he explains, "writing and direction move in different pyschological patterns to reflect sadness, anger, happiness, paranoia; why does the set have to remain the same? Why isn't it as expressive as the words coming out of the character's mouth? I've always found that less was too little—and more was better."

—PATRICK PACHECO

(Arts *continues, page 198*)

DV8 behavior

Even in casual conversation, choreographer/malcontent Lloyd Newson speaks with all the righteous venom of a sixties propagandist: "Most of the dance I see isn't art; it's self-indulgent and barren." Three years ago, Newson, a former psychology student, founded DV8 Physical Theatre to make dance "relevant to people's lives." This month the British company makes its American debut at the Brooklyn Academy of Music (BAM).

DV8's own work, in reaction to that barren self-indulgence, deals with raw feelings—aggression, sexuality, humiliation. In *My Sex, Our Dance*, one of two pieces DV8 will perform at BAM, two men try to express affection while trapped in a tussle for power. One dancer careens around the stage twisting and crashing to the floor while the other races after him trying to break his fall. Much of the choreography looks punishingly violent. Still, Newson insists, "forcing yourself into a severe turnout does much more harm."

—JUDITH MACKRELL

Left: TOM CARAVAGLIA. *Right:* DAVID BAILEY

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Form & funktion

Bootsy Collins revives his legend

At the Quality Inn in Norwood, Ohio, just outside Cincinnati, Bootsy Collins asks, "Where should we start this trip?"

How about with your outfit?

"Oh, this?" he asks, and sweeps his hand from the high crest of his straightened mane to his silver-spurred cowboy boots, covering close to seven feet of sartorial ooh-la-la in the process. The outfit is a good place to start.

Eight years after Bootsy retreated from music to live with his mother and hunting dogs, he is back with a new album, *What's Bootsy Doin'?*, collaborations with Malcolm McLaren and Keith Richards on their new albums, and a look he considers "silky": black sharkskin blazer, slashed neatly along the sleeves and held together by dozens of gleaming safety pins; spiked leather forearm pads and studded leather gloves; fishnet stockings *and* silver polka-dot bicycle pants. And there are sunglasses.

In the mid-seventies, Bootsy viewed the world through "Bootzilla" sunglasses: rhinestone orbs with stars cut out for the eyes and a rhinestone star in the center of his forehead. He was a fashion icon and a leader in a new electric music known as funk. Fresh out of James Brown's band, which he'd joined at age fifteen, he teamed with singer/bandleader George Clinton in Parliament-Funkadelic—a loose family of musicians that doubled as Bootsy's Rubber Band. Clinton and Bootsy conceived of funk as its own universe, filled with sci-fi villains and cartoon heroes. Their live shows were the most flamboyant musical events of the seventies—the black Woodstocks. They made possible the comparatively tame echoes that linger in Prince and Michael Jackson's stage shows today. So wide was their influence that at the Bootsy nightclub in Japan—yes, there *is* one—legions of Japanese men, many in dreadlocks, continue to dress just like him.

"This?" he asks again, as if guests of the Quality Inn often wore star-shaped mirrored sunglasses: "It's kind of low-key."

Bootsy's Rubber Band and Parliament-Funkadelic turned out a string of hit singles and gold albums, but the pace became too much. "I got stuck in a role and I couldn't get out," he says. "Your funk *will* be used against you. Whoa. It's like if Bugs Bunny said, 'Man, I don't wanna say no more "What's up, doc?" I wanna go out there and talk about my problems.' No, Bugs, you don't wanna do that. I had to be Bootsy all the time. Now I think I know how to hang Bootsy up when I get off the stage."

Bootsy is now planning a new stage show, which will include the Chocolate Star Bass guitar and Space Spex Cassette Deck sunglasses. Unlike most sunglasses, these actually play cassette tapes. "It's not just about doing records," he says. "It's got to be a circus, with a three-headed man and everything. That's what they don't understand now; that's what's been missing. When I go out, it's going to be in your face. If you can't hear it, it's all my fault."

—JOHN LELAND

(Arts *continues, page 204)*

In brief

Jane's Addiction, *Nothing's Shocking* (Warner). *Like Guns N' Roses, this Los Angeles quartet revives 1970s hard rock and raises it to a kind of bohemian stupor. But where Guns N' Roses plays this stupor as hedonistic release, Jane's Addiction plays it as anomie.*

Pet Shop Boys, *Introspective* (EMI). *Chris Lowe's slick, cheap electronic dance numbers keep getting catchier, and Neil Tennant's bored wimp persona more capable of both pathos and comedy.*

Cameo, *Machismo* (PolyGram). *For richer or poorer, they've been putting out the same great, idiosyncratic funk record for years now. Here it comes again.*

Various performers, *Ragged But Right: Great Country Bands of the 1930's* (RCA). *By turns raucous and mournful, this carefully remastered set is a glimpse at the fount from which all hillbilly music—including, arguably, rock and roll—flowed.*

Metallica, *...And Justice for All* (Elektra). *Without spandex or satanic mumbo jumbo, this is simply the most powerful heavy metal band in the world. At their best, they transcend the genre; elsewhere, they vindicate it.*

Barry Douglas, *Pictures at an Exhibition (RCA 59312).* *Winner of the 1986 Tchaikovsky Piano Competition, Douglas plays Mussorgsky at a temperature that could melt permafrost off a Siberian opera house.*

Joan Sutherland, *Anna Bolena* (London 421 096). *Sutherland is majestically feminine as Donizetti's Anna Bolena, and Samuel Ramey is a perfect perfectly awful Enrico VIII. Richard Bonynge conducts the Welsh National Opera chorus.*

Alexander Schneider, *On the Beautiful Blue Danube* (MT/MK 44532). *Schneider has transcribed a group of full-orchestra Viennese waltzes for string quintet. The smaller ensemble compresses the sensuous profusion we expect into a surprisingly intense, palm-court kind of nostalgia.*

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Zion of the times

When Ofra Haza gives an electric beat to the songs of Yemen, Europe dances

If history has taught us anything, it is that few Yemenite rabbis of the seventeenth century wrote disco music. And that of those few, even fewer wrote international hits. Ofra Haza's recording of "Im Nin'Alu" (literally, "If the Gates of Heaven Closed"), which topped charts around the world last year was, however, significant for more than its centuries-old origins. Combining traditional ethnic music with a contemporary dance beat, the record richly symbolized pop's new global consciousness—a trend that is currently reenergizing all forms of dance music.

For Ofra Haza, the Barbra Streisand of Israel, all this came as something of a surprise. Having made some sixteen albums in the Middle-Eastern-contemporary vein, she decided several years ago to record a tribute to her own heritage. "Yemenite culture has such emotion and soul," she explains. "It comes from that exile in the Yemen desert." Her LP *Yemenite Songs* preserved the culture's ancient melodies and poetic lyrics, but reinterpreted them for a modern orchestra. Then, at the suggestion of her manager's children, she further revised two songs on the album by adding a full battery of electronic percussion.

Before they could be released in Europe or America, one of the songs, "Im Nin' Alu," had already been widely pirated. Thanks to the contemporary art of sampling—editing phrases from different songs to form new musical works—Haza's piercing contralto became a dance-floor fixture, most notably via the enormously popular "Pump Up the Volume" by M/A/R/R/S. "I was happy that they took my voice as a refrain," Haza says. "But I was a bit embarrassed that there was no mention of my record." Nevertheless, when her own version was finally released, it sold about a million more copies than its author, the long-deceased Rabbi Shalem Shabazi, might have imagined.

The test of whether this was a novelty hit, riding on the crest of the current global pop boom, comes with *Shaday*, Haza's major-label debut in America. The album also marks the first time she has sung in English. Three of the songs, including "Im Nin'Alu," are drawn from *Yemenite Songs*; the rest are original, and evidence of her successful battle against sacrificing the mystery of her work to market demands. "I can only do it my way," she explains. "Even if I sing in English, I want to bring in more of my roots."

Ofra Haza: the Middle-Eastern ambassador of global pop

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—DAVID TOOP

(Arts *continues, page 208*)

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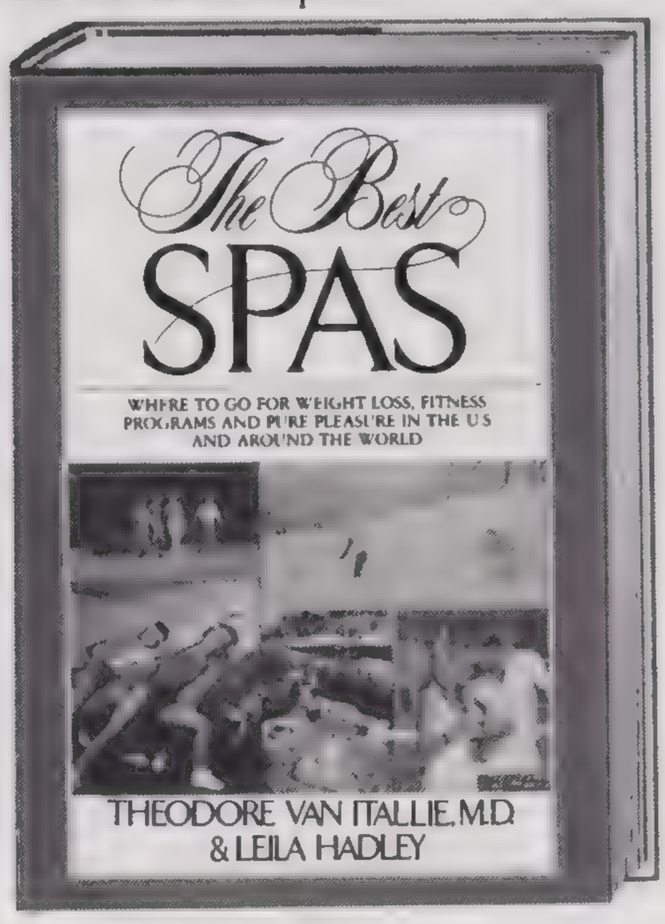

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Television

Linda Dano and Nancy Glass, putting on *Attitudes*

Attitube

Between the dishes and the diapers,
ANN MAGNUSON tunes in to daytime TV

Now that we baby boomers have been dragged kicking and screaming into thirtysomething domesticity, it's time to throw away the bong, heat up the iron, and tune in to daytime TV. The perfect while-the-baby-naps show is *Attitudes* on cable's Lifetime Network. Imagine *Art Linkletter's House Party* art-directed by Michael Graves and hosted by Cagney and Lacey, their pistols and badges traded in for shoulder pads and styling mousse. Partners in crime Linda Dano and Nancy Glass cohost this "style and image program," and their chemistry keeps me watching.

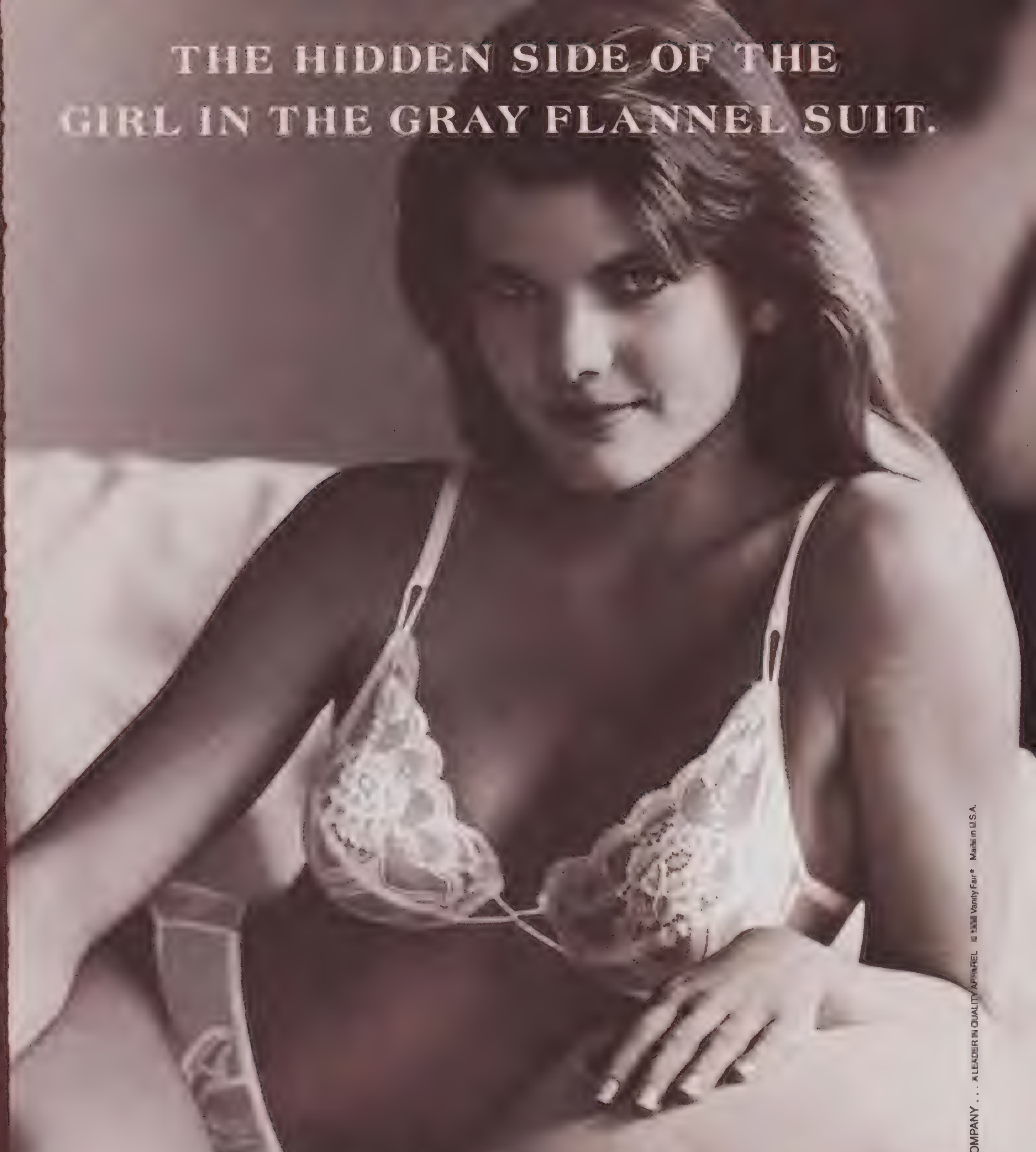
The female-buddy genre continues to elude Hollywood, but on cable TV it thrives. Maybe it's the lack of network pressure that gives Dano, the wisecracking brunette with the adorable overbite, and Glass, the cheery blond, the freedom to be alternately smart and dopey, glib and giggly, silly and spontaneous and, in the process, just plain likable. They display a genuine affection for one another, a rarity in the American media machine. Don't talk to me about that mealymouthed Joan Lunden—these girls are fun! The show is drenched in the same feminine mystique that keeps teenage girls on the phone for hours and demands that grown women visit the ladies' room in pairs. It's a video baby shower, a mini-pad ad run amok.

From the Casio-budget theme song to the Lettermanesque camera moves, *Attitudes* throws a curve on the usual lifestyle programming. See Gloria Steinem tap dance! Hear chef Al Lewis (a.k.a. Grampa Munster) hurl insults at Dano and Glass's woeful culinary skills! Thrill as they gasp in horror at overpriced fashions ("$675?!" Nance and Linda scream in unison)! Or simply drool with them over a bevy of male models parading the latest in *GQ* husband-wear. "Ohh! Aren't you pretty?" leers Dano. "Down, girl! Down!" replies Glass. The show sends gagging boyfriends and brothers into the next room to the sanctuary of an ESPN tractor-pull.

After two hundred episodes, press attachés are threatening a new, improved *Attitudes* that will "tackle more substantive issues." Whether the viewership wants anything headier than "What makes Harrison Ford a hunk?", however, is doubtful. I'd happily see out the rest of the eighties, with a hot cup of Café Vienna, watching Dano and Glass discuss makeovers with Phyllis Diller, try on Eva Gabor wigs, and sling Princess Borghese facial mud at each other. But if the girls want to dodge bullets in the jungles of Nicaragua or get down and dirty in the crack-ridden streets of Your Town, U.S.A., I'll stick by them. ▽

(Arts *continues, page 210*)

THE HIDDEN SIDE OF THE GIRL IN THE GRAY FLANNEL SUIT.



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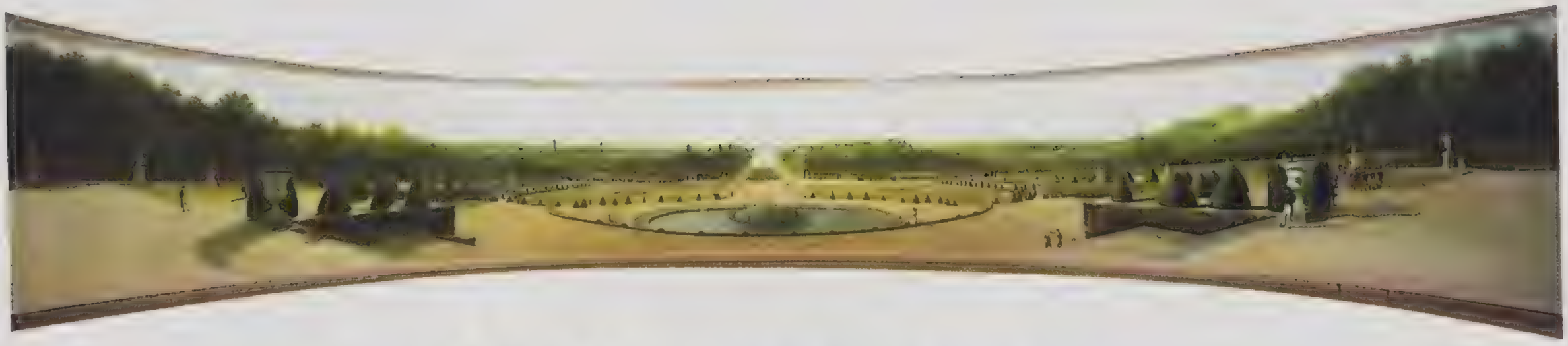

Making a scene

Taking the wide view, artists have dispensed with the conventions of landscape

According to Chaos Theory, the latest thinking among advanced physicists, the flutter of a butterfly wing may eventually move mountains. In art, however, it sometimes takes considerably more effort to unseat convention. The landscape tradition, for one, has remained linked to Renaissance notions of perspective decades after modern science has disposed of its own reliance on distinctions between time and space.

Now a pair of art events—the reopening this month of a monumental panorama completed in 1819 by John Vanderlyn at New York City's Metropolitan Museum of Art, and The World Is Round, an exhibition of contemporary panoramas opening December 11 at the Hudson River Museum in Yonkers, New York—suggests that the vanishing point finally may be vanishing.

The Vanderlyn installation is poignant not only in its serene, meticulous beauty and its naïve attempt to capture the totality of a scene but also because it represents the ultimately ruinous obsession of its ambitious creator. Vanderlyn, a talented artist and a protégé of Aaron Burr, could have enjoyed a comfortable career as a fashionable portrait painter. Instead, he chose to stake his career on his New York Rotunda in City Hall Park, specially created to display his own panoramic paintings and the first such space in the United States. Vanderlyn intended to bring painting to a new height of verisimilitude by re-creating the sensation of being literally surrounded by a scene, thereby thrilling the paying customer and enriching himself. Vanderlyn chose European subject matter, hoping to bring to provincial Americans a taste of Old World culture. Thus, the Rotunda reflected the impulse to merge art and spectacle in the name of educating the public—a function that subsequently fell to epic movies and television miniseries.

Vanderlyn's *Palace and Gardens of Versailles*, now in a circular gallery at the Metropolitan that duplicates the painting's original setting, offers views of the grounds of Versailles in all directions. Unfortunately, despite the work's obvious appeal, Vanderlyn seriously misread his audience. While panoramas of the Mississippi and the American West proved hugely popular and profitable (and became an important influence on such Hudson River School painters as Frederick Church and Thomas Cole), the American public showed little interest in Vanderlyn's more cosmopolitan views. The artist never fully recovered from the failure of his Rotunda.

Landscapes pan out: Vanderlyn's *Versailles*, top, and, above, David Hockney's *Ashtray, Sunday Morning, Tokyo*

The work in The World Is Round is more modest in scale and intention, but its creators share Vanderlyn's enthusiasm for experimentation and scientific accuracy. The works range in scope and medium from David Hockney's quasi-Cubist photocollages to Yvonne Jacquette's aerial cityscapes to Susan Crile's sweeping abstractions.

For some artists, the point is to express the participatory nature of reality, reiterating the idea that the observer can never be entirely separated from the observed. Others, wishing to correct the distortions inherent in traditional methods of representation, depict space as a curving, continuous field, a visual equivalent of Einstein's space-time continuum.

In the end, what unites these artists with Vanderlyn is the desire to move beyond the artificial tidiness of traditional landscape, toward a simulation of the all-encompassing world in which we live. Vanderlyn couldn't have known anything of the theory of relativity, nor would he have willingly relinquished the observer's privileged point of view. (In fact, he made that position even more so, placing the viewer in the exact center of a universe specially tailored for him.) Nevertheless, his conviction that the eye and the mind are poorly served by the Renaissance "window" links him, only a century and a half too late, to a sympathetic coterie.—**ELEANOR HEARTNEY**

(Arts *continues, page 216)*

Top: The Metropolitan Museum of Art; center, courtesy of The Hudson River Museum

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art

Ingres in quotes

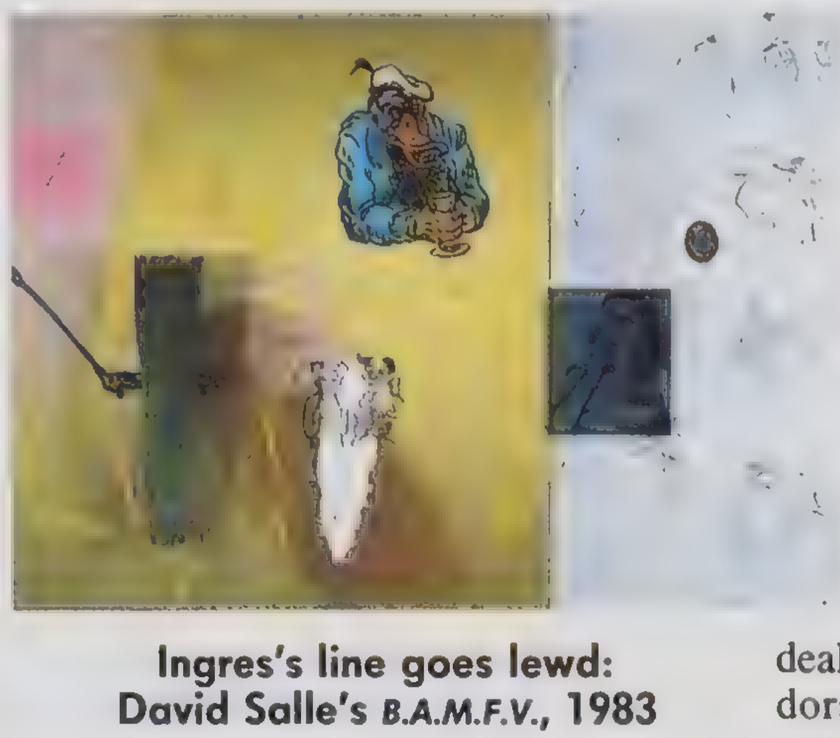
A new generation is looking to the master of allusion

The Original: Ingres's *Study for Raphael and the Fornarina*

Jean-Auguste-Dominique Ingres is the subject of a quiet exhibition at the Metropolitan Museum of Art in New York City from December 14 through March 19,1989. Although generally considered the embodiment of Beaux-Arts tradition, his art often elicited erratic responses. Once again, the judgment of Ingres is on appeal.

Ingres can no longer be considered only a figure of authority—the champion of drawing over color, tradition over innovation, intellect over emotion. In fact, during his lifetime Ingres was, alternately, proclaimed as the voice of the Academy and shunned as bizarre.

Ingres's greatest dilemma was with tradition. What could he do that Raphael had not already done in bigger and better ways? Two hundred years later, we have come full circle. Contemporary painters are faced with a similar debilitating responsibility toward the recent past. For them, Cézanne, Picasso, and Pollock have become a stultifying force just as the Renaissance masters were for Ingres.



Ingres's line goes lewd: David Salle's *B.A.M.F.V.*, 1983

Ingres's solution to Raphael was to engulf him. He raided the past and consumed his plunder equally. In a single painting, Ingres could evoke antiquity, Byzantium, the dark ages, the Carolingian Empire, the northern Middle Ages, and the high Renaissance. His paintings often function as an encyclopedia of Western art. But Ingres escaped the gravitational pull of tradition by the velocity of his quotations. And so, he mapped out a new course for art.

Today, tradition is again idolized, academicism revamped. Carlo Mario Mariani, for example, espouses the Neoclassical vernacular to communicate his obsession with the foreclosure of art. Like Ingres, Mariani is deliberate in his historicism. But his limited quotations become mere devices, verging on parody.

Closer in spirit to Ingres is David Salle, whose references derive from art history, advertising, cartoons, and pornography. His paintings become the arena for a competition where images joust, with no victor. As with Ingres, the grip of tradition is eased by the friction of myriad sources competing within a compressed space.

Today, there are two ways of dealing with history. The first is to endorse its achievements indiscriminately, as if its authority alone will generate meaning. On this path, communication falters and everything stagnates. The second, symbolized by Ingres, shows history used as a reserve, just as a dream nourishes waking life. —**PHILLIP EVANS-CLARK**

(Arts *continues, page 218)*

Top: The Metropolitan Museum of Art; bottom, Mary Boone Gallery

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What charmed art directors about Warhol later shocked the art world

Back in 1966, when I asked Sam Green to introduce me to Andy Warhol, Sam said: "The first thing he'll do is try to get you into bed as soon as possible, and the second thing, which is worse, is he never stops complaining about how he never gets his due as an artist."

This is more or less how it happened. I'll save the story about the first thing, but the second isn't as boring as you might think. Yes, it is exhausting to listen to artists go on and on about not getting their due—it's been a major hazard of restaurant life in lower Manhattan for years—but in Warhol's case, it was an interesting problem because in 1966 he felt he had come to the end of his career as an artist. The year before, Warhol had announced his retirement from painting. Then, for his 1966 show at Leo Castelli's, he'd ordered up a flock of helium-filled silver pillows to symbolize his feeling that his "art career was floating away."

Warhol knew he couldn't stand still and turn out silk screens of soup cans forever; in the 1966 series of self-portraits, the explosive energy of his "pop statement" seemed to withdraw back into the artist like the light of a collapsing star. He'd begun making films only six people wanted to see, transcribing tapes for books not even the typists were eager to read, enduring the slights of other artists who hoped he would fry his wings in the media spotlight. And some thought his days in that spotlight were numbered. Hostesses who had found Warhol so amusing a year or two before had grown weary of inviting the entourage over to punish the parquet. It was not an implausible prospect that Warhol was going to slip back into obscurity.

Where did Warhol come from? I remember being shocked when a sometime member of the entourage told me that the artist's age was "somewhere around forty"; I'd thought he was closer to twenty. So the Peter Pan of Pop had a past. "Yes," my friend said, "he used to do little fag jobs, like window-dressing." In fact (and it was not a fact he tried particularly hard to hide), Warhol had enjoyed a highly successful career as a commercial artist throughout the 1950s. He was well paid, often honored with professional rewards; there were art directors who wouldn't think of asking anyone else to draw a shoe.

Andy Warhol, circa 1949, top, in a portrait taken by his college roommate, artist Philip Pearlstein. Above: a wrapping paper designed by Warhol circa 1959.

Two recent books give us our first full-length look (from heel to toe) at Warhol's early work: Rainer Crone's *Andy Warhol: The Early Work 1942-1962* (Rizzoli) published last year, and, new this month, Jesse Kornbluth's *Pre-Pop Warhol* (Panache Press). I've heard that even Warhol fans dismiss these lavish productions as just another form of perverse celebrity fetishism. But this early work is well worth looking at, for it holds an important clue to the impact of Warhol's major work. It reminds us how faithfully Warhol embodied the archetypal modern myth of renewing

Top PHILIP PEARLSTEIN Details, last pages

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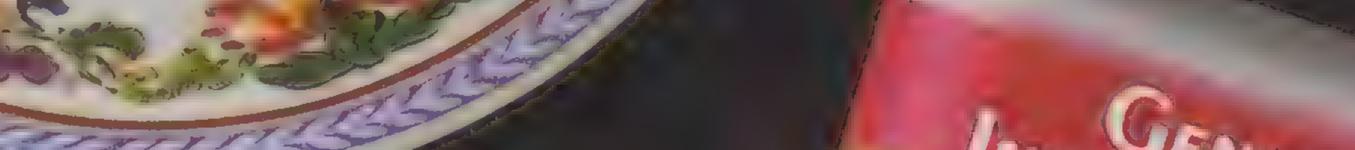

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books

the vitality of culture by tapping energy on the cultural margins.

That was the big WHAM! of Pop Art, its blow to the complacency into which abstract expressionism had settled, its attack on the hypocrisy of abstract painters in refusing to acknowledge that theirs had become an academic style. By 1960, every elementary school student knew how to discover himself through Pollock drips. With the support not only of the Museum of Modern Art but also the State Department, second generation Ab Exers were still trying to squeeze mileage out of the myth of the embattled avant-garde and the Philistine status quo. Pop took aim at this pretense, forcing us to recognize how tyrannically "modern art" had pushed into the margins every facet of visual culture that didn't conform to its dogma.

Andy Warhol was about as far over in those margins as you could get. That is what his early work is about: picturing a world of whimsy as an alternative to the robust portrait of postwar American prestige. It is a Mother Hubbard world, populated not only with real and imaginary footwear but with flowers and butterflies, cupids, cats, mythical beasts, and prepubescent boys. Warhol's imagery is a man-child's garden of arrested development brought to flower on the borders of the Cold War. Much of the work is literally as well as figuratively marginal—ornaments running between lines of newsprint, magazine columns, cookbook recipes—but it occupies the periphery with the same defiant air with which Truman Capote, Warhol's idol in those years, stared out at the world from the dust jacket of his first novel.

"Are they as fine as his Pop masterpieces?" Kornbluth asks of these drawings. "Perhaps." Or perhaps not. At most, they illustrate a literary world, the Capote world of young men daydreaming in tall grasses. The art did not happen until Warhol made the conceptual leap from literary illustration to the context of art; art emerged when he exchanged the images of his private garden for symbols of everything in the public realm that Ab Ex had similarly marginalized: movie stars, consumer packaging, advertising, money, current events. Warhol released his images of the culturally disreputable into the precincts of high art but, unlike Jasper Johns and Robert Rauschenberg, he sought no formal reconciliation with Abstract Expressionism through the painterly gesture. The Pop images were as tough as the commercial drawings were sentimental, but the air of defiance permeated both.

Andy Warhol's Party Book, (Crown) a posthumous Factory production, is an extended photo-essay on the tenacity with which Warhol clung to the center once he had established his art-world niche. It is a sad book full of smiling faces, people caught by the flashbulb dazzle that blinded them to the difference between media attention and artistic consequence. Of course, this blurring was central to Warhol's art; it was refreshing and open-eyed of him to attack the hierarchical relationship of artists and hairdressers, but it was dreary to meet so many hairdressers who took the rhetoric to heart. Warhol's death last year pulled the plug on that kind of illusion. Suddenly, the truth seemed to dawn that hair-coloring was not an art, designing earrings was not an art, posing with a whip, turning on a video camera, stenciling T-shirts, getting your name in a gossip column were not and never had been forms of art. In the Factory's last days, the Ab Ex syndrome ruled all over again, but this time with a dogma of scattered stardust in place of splattered paint. —**HERBERT MUSCHAMP**

(Arts *continues, page 222)*

THE NEW FRAGRANCE FOR MEN

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Martin Luther King at the Lincoln Memorial: "I have a dream."

Ordinary people

TAYLOR BRANCH leaves no myth unshattered in his stunning saga of the civil rights movement

We know the lines by heart, like children listening to a bedtime story: people marched for their rights and the walls of segregation came tumbling down. The villains were George Wallace, white sheriffs, and the Ku Klux Klan. The heroes were Martin Luther King, Jr. and Jack and Bobby Kennedy.

Now, the story has been rewritten with the publication this month of Taylor Branch's *Parting the Waters: America in the King Years* (Simon & Schuster). Certainly, some earlier books and movies have suggested a somewhat harsher version of the bitter struggle for civil rights, but nothing has shattered the myths and their makers so systematically and conclusively as this detailed and intimate story.

Only the shell of an already damaged Camelot remains when Branch is finished. John and Robert Kennedy are portrayed as fumbling dealmakers unwilling to risk any substantive move toward racial justice until compelled by events to do so. JFK's legendary sexual exploits are shown here to be of even more consequence than we thought, responsible it seems for one of the more grotesque distortions of government policy: as a senator in the 1950s, he beds an East German woman whom the FBI comes to suspect of spying. J. Edgar Hoover eventually discovers this valuable bit of information and uses it to force the President's brother, the Attorney General, to give Hoover what he wants most: a wiretap on Martin Luther King, Jr. It is this wiretap that produces voluminous evidence of King's own sexual adventures, which is then used in a secret, but largely unsuccessful, campaign to discredit him and the movement.

King, whose life serves as the book's central metaphor, emerges as large-minded and gifted. But his persistent avoidance of hard decisions and personal confrontations threw his own organization and, at times, the whole movement, into disarray. What we find, in the end, is that virtually everybody involved in one of the most important domestic events of our time was in over his head.

King fights for power among the black Baptists of America and is outwitted by a wily old preacher. John Kennedy plays the Boston ward-healer in judicial politics, is outmaneuvered by the Dixie grandees, and ends up with federal judges who oppose every move he makes. The institutional heroes are just as gawky. The high-minded *New York Times* pettishly refuses to run King's "Letter from Birmingham

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Books

Jail'' after a rival paper beats it on the story by a day.

The real lesson of all these anecdotes is the terrible danger of the hero cult. Most of these folks, like most of the rest of the men and women we have thrust onto pedestals since we arrived pouting and proud on these shores, were fairly ordinary people with the same vices and virtues as the rest of us. What set them apart were luck and the occasional gift for oratory, organization, and political manipulation. Certainly, most were impelled by some measure of idealism, but idealism alone is seldom the potion that magically changes society. For real change, the golden boys must be accompanied by sound politicians with an instinctive understanding of rewards and punishments. The Kennedys had the amateur's precocious appreciation of that, and King was groping reluctantly toward it. But what finally turned King's dream into political reality was the craft of the best and meanest street fighter of twentieth-century politics, Lyndon B. Johnson.

Johnson looked like a redneck, sounded like a fraudulent deacon, and had the social graces common to a cattle auction barn. Nobody ever called him glamorous, or even heroic, but when John Kennedy was killed and left the most crucial civil-rights legislation in American history dangling in midair, it was LBJ who elbowed, gouged, cajoled, horse-traded, lied, cheated, and stole to put it on the law books, thereby changing the course of the nation.

The beauty of Branch's dazzling, exhaustively researched story is a paradox. After his demolition of the myths, he forces us to appreciate the complex flesh-and-blood humanity of the flawed leaders. He puts the appalling ignorance of the times through a kind of double back flip, making it first repulsive and then ridiculous, leaving the reader finally laughing in exasperation. There is a moment, for example, when a white woman is watching a protest march of 1,500 black college students in Atlanta. As the students file past, she says in astonishment: ''I didn't know there were that many niggers *in* college.''

Roy Reed *covered the civil-rights movement and the Johnson White House for the* New York Times. *He now teaches journalism at the University of Arkansas.*

*(*Arts *continues, page 226)*

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books

Behind the barre

A year in the life of the American Ballet Theatre

It's not all fancy footwork. The boss, above, kicks back with Tim-the-Dog, and, below, snuggles up to ABT principal Susan Jaffee.

Private View: Inside Baryshnikov's American Ballet Theatre (Bantam) is a bit of a hyperbole for what journalist John Fraser and photographer Eve Arnold have gleaned from their thirteen-month stint with Baryshnikov and company. There are fascinating glimpses of Charles France, the flamboyant Rabelaisian power behind the throne, and Charles Dillingham, ABT's buttoned-down-and-up executive director (a pas de deux of alarming contrasts), as well as the exciting young company itself, a collage of striking individuals, most of whom are half Baryshnikov's age. But, in fact, the elusive Russian remains an enigma and never seems to take anyone completely into his confidence.

Still, anyone fascinated by the dancer's world (and it's hard not to be) will enjoy Fraser's account. He and Arnold were privy to a particularly dramatic year—one in which, despite *Dancers* (ABT's failed attempt to cross over to film), the fallout from Gelsey Kirkland's scathing autobiography, the untimely deaths of Patrick Bissell and founding members Nora Kaye and Antony Tudor, ABT finally found its stylistic center. And Arnold's photographs are more than behind-the-scenes grit 'n' grind. They continually catch the artists—and the viewer—off guard. Besides, when it comes to Baryshnikov's genius, his temperament, his charm. . . most will jostle for even a semiprivate view.

—MARIN GAZZANIGA

(Arts *continues, page 230)*

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booknotes

The Selected Stories of Andre Dubus (Godine); **The Selected Stories of Sylvia Townsend Warner** (Viking). Here, in two formidable collections, are tales to save your soul—or lose it by; contemporary tales of ordinary people, told in a most masterful manner. In the stories of Andre Dubus, life's undertow is so strong that his exhausted, abused, disillusioned men and women barely resist it. But they do. Loyalty, kindness, or sheer stubbornness, true qualities of the American spirit, revive these lives without necessarily redeeming them. Dubus writes with a precision that can be chilling; it is a survivor's art.

What Dubus's stories sometimes lack—wicked humor, a sense of the brute civility of the commonplace—those of the late Sylvia Townsend Warner offer in abundance. Hers are people who have survived politely, like ghosts. They are middle-aged English women whose husbands have left them to an inner silence, and men returning from war to gutted lives. Sometimes a grand gesture (or a deft, little one) wins them an hour of happiness and then the reader is, unreasonably, elated. Warner's stories have the poise and clarity of still lifes. The least of them is arresting, and the best equal to the finest specimens of the art.

—CATHLEEN MEDWICK

Frontier New York (Hudson Hills Press). Anyone who thinks of Manhattan as crowded streets and towering skyscrapers will be pleasantly surprised by Jan Staller's eerily beautiful book of photographs. Staller documents New York City's rivers, highways, buildings, and bridges from startling angles: the Empire State Building appears to be nestled between two mounds of rock in Secaucus, New Jersey; the rotting piles of an abandoned pier are reflected in an icy Hudson River; a copper statue in Union Square seems to emit a greenish light; the old West Side Highway shrouded in snow becomes a study of grays; and a vibrant blue sky pokes through a dense patch of trees beside the Long Island Expressway. A cabby takes a coffee break in a beach chair next to the open trunk of his Checker and looks across to the lights of New Jersey. The azure sky is mottled with pink. Staller has captured moments frozen outside time. Paul Goldberger's informative introduction helps unravel these sometimes mysterious images of New York, desolate and still, silently suspended in the few moments before dark or dawn.

—ELLEN SILBERMAN

V for Victor (Knopf). A crackling good adventure is tough to pull off, especially when the hero is a sixteen-year-old smart-talking dreamer; the setting, the bayous of Mobile Bay; the time, 1942; and the bad guys—real bad guys—are Nazi spies. But Mark Childress has done just this and he's done it brilliantly. From his lyrical opening passages, which evoke the softness of adolescent innocence, right up through his explosive finale, he never lets us come up for air. And we never want to. Young Victor, who longs to be part of a war being fought so many miles away, gets his wish when that war suddenly comes home to his Alabama backwash in the presence of a German U-boat, a foreign monster from the deep that threatens his tight little world. Such things tend to turn a boy into a man rather suddenly. Think of the Hardy Boys if you will, but also think of Harper Lee, and early Capote. This is a yarn spun with poetry. This is storytelling at its best.

—PETER BUCKLEY

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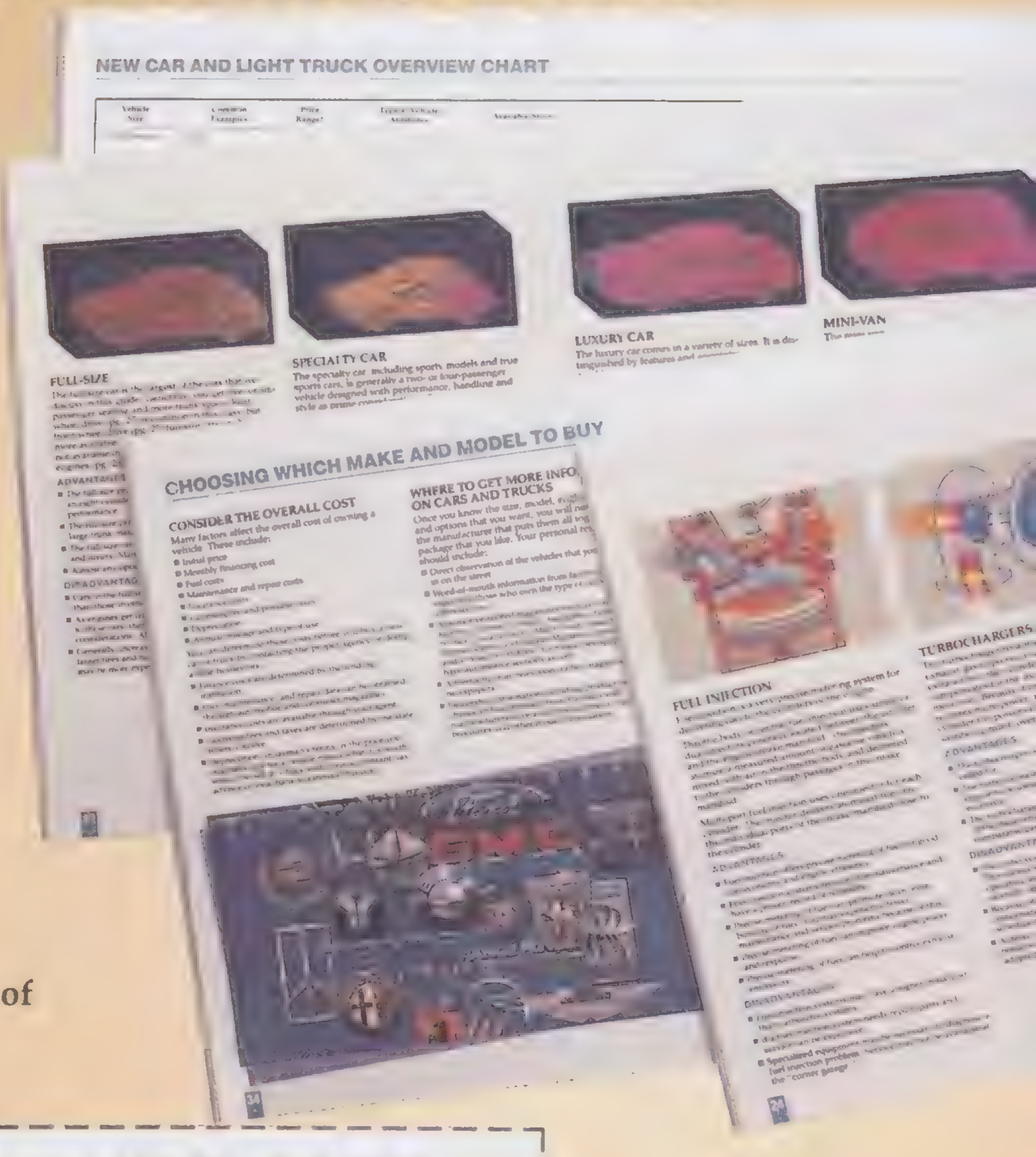

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horoscope

BY ROCKIE GARDINER

DECEMBER'S ASTROLOGICAL WEATHER Uranus enters Capricorn for the next seven years, starting major changes in government and big business. This year the holiday party season may get off to a slow start—no one feels particularly sociable until Venus enters extroverted Sagittarius the weekend of the 17th. Neptune can turn New Year's Eve into the glamorous, fanciful occasion it should be.

SAGITTARIUS November 22-December 21 As the month begins, you may have to fight to be heard at the office. Mid-month, as your Jupiter ruler is pushed to its convivial limits, too much party-hopping might take its toll on your physical stamina. Postpone your big bash until New Year's Eve when, with Venus in your sign, you can steal the show.

CAPRICORN December 22-January 19 This month inventive Uranus begins a seven-year odyssey through your sign. Those born around Christmas are the first to benefit from unexpected opportunities. Your intuition becomes more acute, your independence stronger. And while personal ambition doesn't lessen one whit, you may become deeply involved in social welfare issues.

AQUARIUS January 20-February 18 Don't be shocked if you suddenly find old-line conservatives welcoming you with open arms. This is only the beginning of strange occurrences as, during the next seven years, your unconventional Uranus ruler passes through tradition-bound Capricorn. When the sun and Uranus meet on the 22nd, your intuition reveals where your life is headed.

PISCES February 19-March 20 Around the 7th, don't let a rare opportunity to reach a deeper level of intimacy slip by. Mars supplies the courage on the weekend of the 3rd to confront a friend who's been deluding herself. You may relish the responsibility of bringing the entire family together for the holidays. You'll look your most glamorous when the sun conjuncts your Neptune ruler on New Year's Eve.

ARIES March 21-April 19 Suspicions that your boss is deliberately misleading you can mount in the first week; let them lie until the month ends. News from abroad or an older relative may alter your holiday plans, but don't despair; early January is a better time for a romantic getaway. You can be outrageously extravagant around the 15th when Venus and Jupiter are at odds.

TAURUS April 20-May 20 In the first week, as your Venus ruler teams up with passionate Pluto, you'll want plenty of time alone with your partner. Mid-month, your generosity toward everyone on your Christmas list could backfire, leaving you exhausted and cash-poor. Decisions regarding financial matters should be made in the last ten days when your interests are protected.

GEMINI May 21-June 21 As the month begins, you may discover an instant rapport with a new client or co-worker. Be aware that this mutual attraction could make your boyfriend understandably jealous, although your boss's reaction might puzzle you. In the last two weeks, as your Mercury ruler passes through constructive Capricorn, you'll have ample opportunity to set family business affairs in order.

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horoscope

CANCER June 22-July 22 You'll want to evade your parents' attempts to control the holiday plans; your spouse, however, might push for a confrontation. Have your Christmas party close to the 15th, when you're feeling sociable. The last ten days could bring an unexpected change at the office. No matter how you spend it, New Year's Eve will be romantic.

LEO July 23-August 22 Be careful who you flirt with the weekend of the 3rd when erotic longings can get out of hand. Preparing for Christmas may bring more pleasure than the day itself: as your sun ruler feels Saturn's chill, dissatisfaction sets in. By New Year's Eve Neptune restores your faith in the folks you love.

VIRGO August 23-September 22 You might be offered an exciting career opportunity as the month begins. And, for a change, your siblings are willing to adjust their holiday plans to suit yours. Mid-month you'll finally have the impetus to make changes that'll enable you to work at home. A big New Year's Eve party best fits your exuberant mood.

LIBRA September 23-October 22 Your powers of attraction are at their annual high the weekend of the 3rd while your Venus ruler is magnetized by Pluto's eroticism. This time, pick a winner who will provide, rather than demand, an unwarranted extravagance. As the month ends, it may be hard to pretend things are copacetic between you and a neighbor.

SCORPIO October 23-November 21 You'll create an indelible impression on the Librans you meet this month, so look your best. You may get reinvolved in an artistic project from last summer. Don't make promises you can't keep, because as soon as Christmas is over, you'll feel anxious about meeting payments. This too shall pass—by the New Year. ▽

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driving

Prose in motion

Who would buy the Saab 9000CD? Someone sensible who thinks the Volvo too ugly, the BMW too yuppified

There's a virtuousness to the Saab and its owner—less dogged, admittedly, than the moral timbre of Volvonia—as though both were always sensibly dressed against adverse conditions: long underwear, overshoes, and so forth. Even the top-of-the-line model of the late eighties, the 9000 Turbo CD, which can whoosh along at 135 miles per hour, retains this bland, goody-goody quality, allowing its proprietor to switch-hit between roles as Speed King and dutiful exemplar of the surburban average.

Both Saab and Volvo have always profited from this aroma of puritan qualities, as though the cars were bolted together by square-jawed craftsmen among the fir trees. Back in the sixties, commune dwellers in the northeastern United States cherished their Saab 96s, which started out as Spartan affairs, powered by two-stroke engines running on roller bearings. You mixed the oil in with the gas, freewheeled down hills, and although the engines didn't last much beyond 70,000 miles, $200 and an engine trade would get you a new one.

There are back roads in Vermont where you can see whole rows of dead 96s, grass up at headlamp level, red paint oxidized under the maples. You can see live 96s too, still trundling after all these years, front-wheel drive still apt for the icy inclines, even though most of the Saab-owning class in the Age of Aquarius now drive Subarus. In about 1968, imported Saabs began to carry a sturdy four-cylinder German Ford engine instead of the old two-stroke, but the car retained its tinctures of simplicity, safety, and vague sportiness.

The rot began as Saab began to campaign for the proto-yuppie vote at the start of the seventies with its 99, which launched the perennial mania of Saab engineers for hiding the transmission under the engine (probably because Saab's main business used to be the construction of airplanes, which, of course, don't need transmissions at all). With the 9000, the old Saab profile has been abandoned in favor of the all-pervasive, high-trunk wedge look.

Around the time of the first presidential debate of the '88 campaign, I pushed along Interstate 280 in the new Saab 9000, coasting pleasantly beside the string of little lakes marking the San Andreas Fault as it runs south from San Francisco. The Age of Aquarius was far away. The Saab interior was very late-eighties, bland with featureless comfort, radio tricked out with twinkling equalizer display. Eyes swiveling in search of the California Highway Patrol, I edged the car up to 125 miles per hour, a speed that it wore with aplomb and from which it subsequently braked with grace. At high velocity the Saab does very well, and the sporty suburbanite can flirt with danger, buttressed with the knowledge that this chariot of fire has always been, relatively speaking, a very safe car, with a roll cage design, antilock brakes, and, in the gloomy event of a head-on collision, an engine that will slide back and down under your terror-frozen feet rather than end up in what's left of your lap.

The 9000 is also very comfortable, with endless combinations of the eight-way power seat available for lumbar glow and individual seat heat on call for the frigid backside. But the late eighties exact a price too, starting with the electronic systems instigated by Saab design engineers in a dashboard display reminiscent of a pilot's cockpit. Eyes that should be on the road perforce must twitch down too frequently to scan for electronic window switches, vent controls, and roof opener, all massed between the two front seats, which themselves are sufficiently far apart to inhibit an erotic lunge or grope.

Down in the 35-to-50-mile-per-hour range, the turbo surged annoyingly, even though this apparently can be adjusted. (Mechanics, unless specialists, don't greatly care for Saabs, fearing the unknown, and this is perhaps what deflates resale value.)

The electronic mania of the eighties is at full crest with the Saab 9000, the trouble being that there is no car deader than one in which the electronics have failed, with a knowledgeable mechanic unavailable till after the weekend. At least in those old Saabs under the maples you could change the plugs and the belts, whereas with the late models you need the hands of a jewel thief and an advanced degree in maintenance to do anything practical under the hood.

Who would buy the Saab 9000? Someone sensible who thinks the Volvo too ugly, the Audi too dubious, the BMW the designated instrument of bankers and brokers. The Saab people probably hope to snag those hesitating about the steeper Mercedes price tag, but I doubt that's too likely a prospect. The Mercedes expresses an overall confidence in the capitalist system, whereas the Saab, so well-fortified against mishap, suggests that round the next corner the Grim Reaper may well be lurking and that it's best to be prepared. —SANDY LOVEDAY

Sandy Loveday *owns seven cars.*

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★ ★ ★ ★ Gyms

Baby boomers have forced gyms to shed their locker-room image, become more service-oriented

In the competitive fitness business, the best gyms strive to offer time-saving perks as well as expert guidance. Everything from locker-room manicures to spa meals are added on to attract women who want to cram exercise-plus into lunch hours. The new gym culture strikes a balance between tough workouts and service extras.

In New York City, top gyms work hard to get time-pressed clients in—and out—in under an hour. The newest: Herald Square Fitness Center (212/868-0820) provides workout clothes as well as a light lunch. Plus One Fitness Clinic's new downtown gym (212/945-2525), photographed above, offers such perks as changing rooms equipped with phones. Spotted there: Jennifer Grey, Phoebe Cates. To the competitive Wall Street crowd, time is money, so The University Club entices members with its own fiscal policy: a ticker-tape machine located in the lobby. An added attraction is its exclusivity: you must know seven members to join.

On the West Coast, where you work out is as important as where you work; so fitness studios have taken a shopping-mall approach to exercise, offering amenities to occupy a woman's whole day. L.A.'s cushiest spot is The Sports Club/LA (213/473-1447), where body fanatics can revel in one hundred thousand square feet of fitness facilities, and enjoy perks like valet parking, a car wash, postexercise snooze rooms. Cost: two thousand dollars for the first year. But don't rush to dole out the fee; there's a waiting list to work out alongside the likes of Princess Stephanie, Arnold Schwarzenegger—both regulars.

Not to be outdone by southern California luxe, NYC's Aesthetic Institute (opening in January) offers the ultimate approach: a private gym with a trainer; services that include facials, aloe baths, haircuts. The cost: ten thousand dollars a year. The gym isn't all that's private; so is the club's telephone and address. Members may join only by word-of-mouth.

—HOLLAND SWEET

(Fitness *continues, page 244)*

fitness

Women and exercise: new facts

From experts, the bottom line on passive machines, workouts during pregnancy, more. . .

Women's health and fitness were among the topics discussed at the annual meeting of the American College of Sports Medicine (ACSM). Jack Wilmore, Ph.D., professor of kinesiology and health education, University of Texas at Austin, reports:

Why active women don't lose weight

As illogical as it may seem, researchers have found that active women maintain their body weight on approximately the *same* number of calories per day as sedentary women. Because of the exercise, however, "one might expect these women to be losing weight," says Gail Butterfield, Ph.D., the V.A. Hospital, Palo Alto, California. "But they're not; and we don't know why."

Over the past five years, studies reporting very low energy intakes in female athletes have gone largely unnoticed. Butterfield and her associates have conducted a series of carefully controlled studies to examine whether the female athlete is, in fact, undereating.

In the latest study, Butterfield followed two groups of women for several months—one active, running an average of twenty-five miles a week; the other sedentary. Surprisingly, the active women maintained their weight, though they were exercising on a regular basis and consuming the same number of calories.

Perhaps, ventures Butterfield, athletes use energy more efficiently, requiring fewer calories to perform the same tasks as sedentary women.

Sports drinks or water: the fluids debate continues. . .here, Brooke Shields refuels

PATRICK DEMARCHELIER

Beware: quick fixes

Reputable authorities around the country are speaking out about the false claims—pounds lost and inches taken off—made by proponents of thermal body wraps and electrical stimulation treatments (also called passive exercise machines).

In two separate studies presented at the conference, researchers from the University of Massachusetts, Amherst, and from Northeastern University, Boston, examined whether electrical stimulation induced local fat reduction in subjects treated over a period of six to seven weeks. Though various methods of measuring body fat were used to evaluate results in both studies—including ultrasound and fat fold thickness and girth measures for spot changes in body fat—no changes were found in either study.

What about thermal body wraps? A Wheaton College, Illinois, study found that such body wrappings were ineffective in altering body weight, body composition, or lipid utilization.

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fitness

"The state of Texas," says Peter Raven, Ph.D., past president of ACSM, "has shut down most of the thermal body-wrap salons." The plastic-type wrap induces water loss, but as Raven confirms, "once you take a drink, you're back where you started."

Should pregnant women exercise?

Of growing concern: how a mother's raised body temperature during exercise may affect her fetus. Robert McMurray, Ph.D., of the University of North Carolina at Chapel Hill, monitored pregnant women as they exercised in and out of water at the same intensity levels. Result: women's body temperatures did not rise as high during water workouts as during land exercise; and fetal heart rate remained more constant.

"We're still not certain how much exercise is too much (intensity and frequency) or how long is too long (duration)," says Stanley Sady, Ph.D., exercise physiologist and assistant professor of medicine, Brown University Program in Medicine, Providence, Rhode Island. Sady recommends that women exercise caution (particularly during the first three months of pregnancy) and avoid the hot environments of saunas, steam baths, and hot tubs.

Fluids debate: sugar—yes or no?

"Those earlier ideas about carbohydrate drinks (specifically, sugared sports beverages) being harmful are proving to be wrong," asserts David Lamb, Ph.D., professor of exercise physiology, The Ohio State University, Columbus. "Water, long thought to be the best replacement fluid because it empties more quickly from the stomach than sugared drinks, is losing favor with sports researchers."

In the past, exercisers were urged to drink plenty of water (five to eight ounces every fifteen minutes before, during, and after exercise) to prevent dehydration and heat-related injuries. Says Edward Coyle, Ph.D., University of Texas at Austin, "As long as the beverage contains less than 10 percent sugar [most sports drinks have about 6 percent; soft drinks, about 10 to 12 percent], it will still help to ward off dehydration while offering another benefit—increased endurance during activities lasting over two hours—by maintaining blood sugar levels." ▽

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New-wave workout

After a decade of high-impact sports, athletes take to the water for a safer approach

The summer Olympics broke new ground in sports: Jackie Joyner-Kersee scored as the world's best female athlete; Florence Griffith Joyner proved to be the fastest. But to these women, medals are brass rings, training is their life. While elite athletes in top form force their bodies beyond normal limits, those recovering from injuries seek less stressful ways of improving endurance. Nineteen eighty-four Olympic gold medalist Joan Benoit Samuelson believes she achieves a higher fitness level with deep-water running.

To run in water, one needs a chest-deep pool and a flotation vest (the best: Wet Vest, made by Bioenergetics, Inc.; 800/433-2627). One drawback: "While water workouts increase cardiovascular endurance," says Dave Balsley, P.T., director, Sportsmedicine Performance and Research Center, The Hospital for Special Surgery, "they do not condition muscles as well as weight-bearing activities such as Nautilus-training or running."

Moving through water: the hot new fitness trend

Their techniques are beneficial to athletes of all levels.

The newest Olympic training method is running in water. Water provides some resistance but reduces the impact on joints and muscles. For world-class runner Mary Decker Slaney, whose injuries rival her running speeds, water-running enables her to stick to a rigorous, daily four-hour training schedule. Hydrotherapy, in fact, is recommended for athletes recovering from sports injuries or overtraining and helps them to bounce back faster.

To enhance their water workouts, many athletes—including the Dallas Cowboys—are starting to "pump water." With specially-designed water weights (the best from Hydro-Tone; 800/622-TONE) for arms and legs, athletes can use water resistance to tone muscles for a wide range of sports movements.—**HOLLAND SWEET KING**

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health

BY MELVA WEBER

Tubal pregnancy risk

Ectopic—or tubal—pregnancy, in which the fertilized egg begins to grow outside the uterus, has tripled in frequency since 1970, and medical scientists are seeking to identify risk factors as well as the most effective means for prevention and treatment. Not only is ectopic pregnancy potentially life-threatening to the mother, it also compromises future fertility. After an ectopic pregnancy, only about a third of women will succeed in having a normal pregnancy. And there's an indefinite risk of recurring ectopic pregnancy.

Polly A. Marchbanks, Ph.D., at the Centers for Disease Control in Atlanta, examined twenty-two potential risk factors for ectopic pregnancy. Of these, four emerged as strong and independent conditions associated with the disease: current use of an IUD, a history of infertility, a history of pelvic inflammatory disease (PID), and prior tubal surgery. "It's reasonable to assume that the prevalence of IUD use—and of IUD-related ectopic pregnancy—has dropped because of the number of IUDs withdrawn from the market in recent years," Marchbanks says, "but new IUDs now appearing could possibly raise the use rate in the future." The study, reported in The Journal of the American Medical Association, *revealed that women who had ectopic pregnancies were almost 14 times more likely to have been using IUDs at the time of pregnancy than were women who did not have ectopic pregnancies. (But Marchbanks points out that it is relatively rare for women to conceive while wearing IUDs.)*

Surgery of the fallopian tubes increased the risk 4.5 times, while PID and prior infertility problems increased risk rates by 3.3 and 2.6 times. Factors that do not appear to increase ectopic pregnancy risk include venereal disease confined to the lower genital tract, endometriosis, or use of oral contraceptives.

In an editoral comment, Robert N. Taylor, M.D., Ph.D., says there's progress in diagnosis and treatment of ectopic pregnancy, including newer, conservative surgery and drugs; but he advises fellow physicians to use caution in new technologies lest they trigger new problems.

Clomid: another DES?

Clomiphene (trade name: Clomid) is a widely used fertility drug that millions of women have been taking for the past twenty years. But a recently published report has raised questions about whether clomiphene may cause reproductive defects, including malformation and cancer, in young adults prenatally exposed to the drug.

"We must not raise unnecessary alarm," says Anke A. Ehrhardt, Ph.D., research scientist at the New York State Psychiatric Institute, "because the evidence so far is documented only in animals with human tissue grafts, under controlled laboratory conditions. We do not know whether these effects apply to human beings in normal circumstances, but we must look very carefully. Our experience with DES requires attentive follow-up on exposures to similar compounds."

DES—or diethylstilbestrol—is a synthetic estrogen that was used by pregnant women a generation ago to prevent miscarriage and premature labor. It was found to cause cancer in daughters of women who had used the drug, and has since been banned for use during pregnancy.

Biologist Gerald Cunha, Ph.D., professor of anatomy and obstetrics/gynecology at the University of California, San Francisco, set out to determine whether clomiphene (and another drug, tamoxifen, an antiestrogen used to suppress breast cancer) had similar teratogenic (deformity-producing) effects on the human fetus. In a controlled study, Cunha and his associates grafted human fetal reproductive tissues into the bodies of test animals and implanted pellets of clomiphene, tamoxifen, and DES into some of the animals. All three produced malformations in human tissue.

Reporting in *Human Pathology,* Cunha suggested that use of clomiphene as a fertility drug may be associated with some degree of risk to a fetus. "When clomiphene is administered properly—that is, before conception," he says, "there is no evidence that it should pose any hazards." But he pointed out in the published study that because clomiphene has a long half-life in the body, residues may not clear soon enough to avoid fetal exposure.

So far, no clomiphene-related cases have been documented among children whose mothers took the fertility drug. Both Merrell Dow Pharmaceuticals, the drug's manufacturer, and the Food and Drug Administration (FDA) point to this fact as proof of the drug's safety. William Donaldson, a spokesman for Merrell Dow, also notes that the amount of clomiphene administered to the test animals in Cunha's study was "several hundred times the recommended dose for humans." Still, some experts are advising caution.

"It is hard to say whether a drug will have the same effect in a human as it has in an animal," says Ehrhardt. "But women who use clomiphene should know that the drug may not be safe.

"What was so devastating with DES was its delayed effects; children were OK until adolescence," says Ehrhardt. "There was animal evidence for DES, which was generally ignored."

AIDS: double the barrier

Use of condoms to prevent the spread of the human immunodeficiency virus (HIV) was recommended by Surgeon General C. Everett Koop in his 1986 report on AIDS. But health leaders have been concerned about loss of protection when the condom slips or breaks. Recently, the Denver Disease Control Service, medical departments at the University of Colorado, and the Centers for Disease Control in Atlanta carried out laboratory tests to find out whether use of the spermicide nonoxynol 9 with condoms would increase the level of protection by providing a backup barrier in the event of condom rupture. Active HIV inoculum was tested both inside and outside condoms, both with and without nonoxynol 9, and in both intact and ruptured conditions.

Researchers found that the intact latex condoms were impermeable to HIV, and that condoms containing adequate concentrations of nonoxynol 9 seemed to inactivate HIV in cases of slippage or breakage. Their conclusion: there's no absolute protection against HIV except sexual abstinence or mutually monogamous relations with an HIV-negative partner—otherwise, the most effective protection is the undamaged, properly used condom, plus generous amounts of nonoxynol 9 or any other latex-compatible, water-soluble agent that kills HIV.

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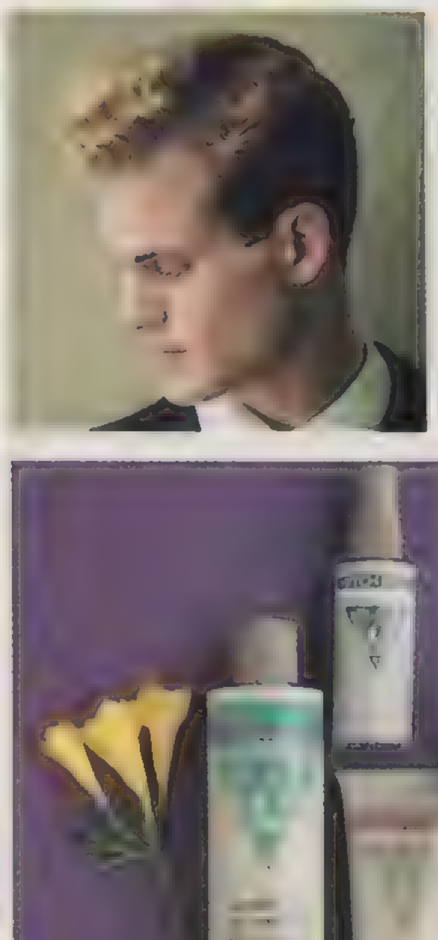

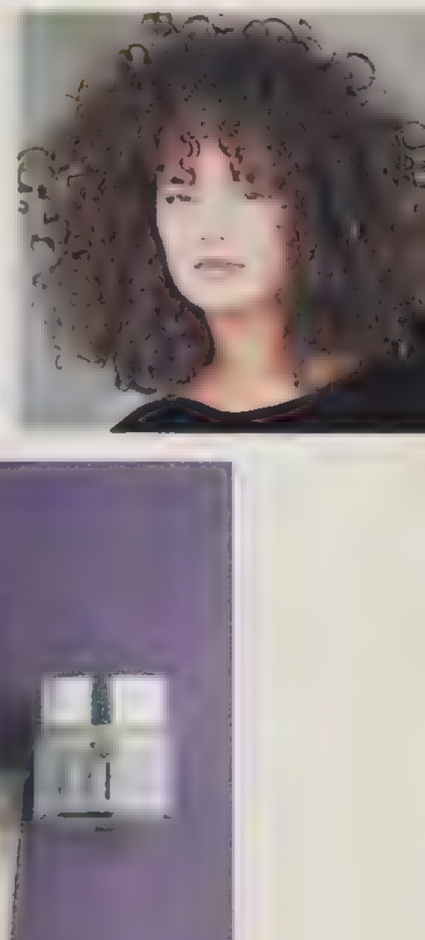

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AVEDA

Fasting away

Today's liquid diets are safe if used as directed. But do they work?

Back in the mid-seventies, a diet took hold with the frightening force of a fad: it gripped the nation with the same fervor as the Scarsdale Diet and the Rotation Diet did later.

It was called the Liquid Protein Diet and the beauty of it was that you didn't have to eat anything at all.

Choices were made for you. You swallowed a few tablespoons of a viscous, off-putting red liquid several times a day and—voila!—pounds melted off. Doctors recommended the diet to patients; women who swore by it passed the diet on to friends; *Time* magazine called it a national trend.

A few years later, however, the diet was discovered to be something less than a miracle. Dieters were not able to keep the weight off. Many on the liquid protein were losing "lean body mass" instead of fat and, even more alarming, a few overly conscientious dieters lost so much lean tissue that they died. Liquid protein disappeared from the market, and that was the end of that. For a while.

These days there's a new batch of liquid protein diets with soundalike names—Optifast, Medifast, Ultra Slim-Fast. And the last syllable—"fast"—is no less tantalizing in 1988 than it was in 1978: fast still means you don't eat, but it also means quick. It means pounds melt away more rapidly than dieting the conventional way. But years of watching the pound hucksters come and go (Whatever happened to the Cambridge Diet? The Beverly Hills Diet?) has made dieters skeptical. How safe are these new liquid diets? Do they work?

The short answer: all three of the diets—whether it's one of the hundreds of hospital-supervised Optifast programs; doctor-supervised Medifast; or the unsupervised, over-the-counter Ultra Slim-Fast—are safe if used as directed. These diets are made of a more complete protein than former liquid diets: those versions were based on collagen derived from ground-up animal hooves. As one expert says, "Any first-year medical student knows collagen is an incomplete protein." Optifast, Medifast, and Ultra Slim-Fast are all made of vitamin-fortified egg whites and milk solids, which, the companies' experts say, are complete and safe proteins.

Whether or not the diets work is a little harder to assess. In New York City, Police Chief Benjamin Ward's dramatic seventy-five-pound weight loss last spring on an unnamed clinic-supervised liquid diet program prompted portly Mayor Ed Koch to give a similar program a whirl. Koch reportedly lost eight pounds in five weeks and immediately gained back all of it. As one endocrinologist who treats obesity in the Washington, D.C. area puts it, "Dieting wouldn't be a ten-billion-dollar-a-year industry if these diets didn't work, and it wouldn't be a ten-billion-dollar-a-year industry if they did."

Nearly 90 percent of people who lose weight gain it back again. Genetics, poor eating habits, and a sedentary lifestyle all conspire against overweight people (who, in these programs at least, are usually women) in their Sisyphean battle to drop extra weight. Other experts cite the set-point theory: some studies have shown that the body plateaus at a certain weight; as soon as a woman changes her diet, it fights to get back to the weight it's used to.

Depressing, yes, but not insurmountable. It means that, in addition to knowing whether or not she needs to lose weight (most women with heavy hips and thighs aren't going to get rid of them by dieting) and knowing how to lose weight (a skill most overweight people have mastered), a woman has to learn to keep off excess weight. That means a lifelong commitment to exercise, better nutrition. Very few severely overweight people can make that kind of drastic change on their own.

Studies by medical experts commissioned by Optifast and Medifast show that 85 percent of participants can lose forty pounds or more; although, for necessary health benefits (reducing cholesterol, blood pressure, and hypertension), the average obese person needs only to achieve a twenty to twenty-five-pound weight loss. But without a maintenance program, most overweight people gain the weight back—and then some. Diet success depends on providing dieters with the help they need in the form of nutrition classes, counseling, or some type of behavior modification. It's in the level of help these new diets offer—not in the products themselves or the amount of weight potentially lost on each—that Optifast, Medifast, and Ultra Slim-Fast differ significantly.

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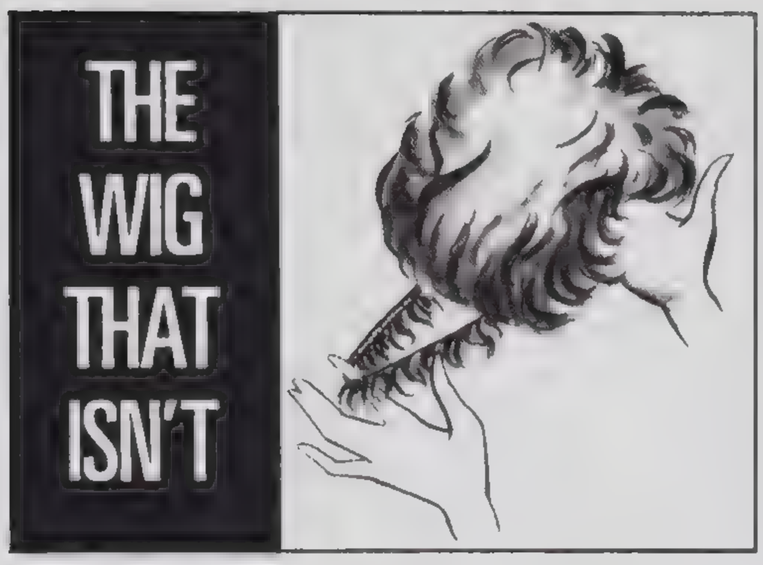

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health

According to Jim Parsons, Optifast's marketing director, a typical Optifast patient is forty years old and at least fifty pounds overweight (the minimum requirement for the Optifast program). She's been through the diet mill: Weight Watchers, Dexatrim, Nutri System, and every fad diet book on the best-seller list. She's someone who has not only suffered the physical ramifications of her problem (she may be seeing a physician for diabetes or hypertension), but she's been affected mentally, too. She's ready to make a big change. And she's ready to pay what could be a three-thousand-dollar price tag to do it.

Optifast is marketed only to hospitals. Of the three programs, it's the most strict. A hospital's program director, medical director, and head of psychological support are trained for a week by Sandoz, maker of Optifast.

After rigorous physical and psychological examinations, the patient is given packets of one of two Optifast formulas to dissolve in water and drink approximately five times a day (for a total intake of either 420 or 800 calories). She's also allowed all the noncaloric beverages she wants. This can lead to a small but irritating problem: since the formula is long on protein and short on carbohydrates, which absorb body liquids, Optifast patients (as well as Medifast patients who are on a complete liquid diet) may find themselves dashing to the bathroom at an alarming rate. The extra salt in the formula curtails the problem somewhat, but the loss of liquid can cause dehydration or a buildup of uric acid, which may trigger gout. "All the problems are manageable," says Thomas Wadden, Ph.D., associate professor of psychology at the University of Pennsylvania School of Medicine, and an Optifast consultant, "but it means medical supervision is necessary."

During the first three months of the program, patients meet weekly at the hospital for blood tests, physical evaluations, nutrition classes, group support meetings, and the next week's supply of Optifast. When the initial phase of the program is over, the patients start "refeeding": slowly, solid food is reintroduced to their diets, while they continue to participate in behavior modification lectures and group sessions. The group has now been together for about six months; about 40 percent will have dropped out. The prognosis for the recidivists isn't good: "If there's no learning, no behavior modification, and no exercise, the person will lose thirty pounds and regain twenty," says Wadden.

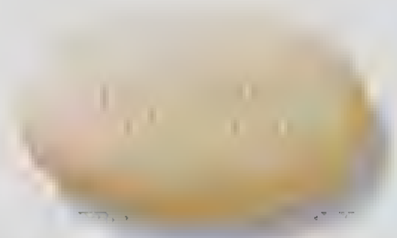
Both the manufacturer and the hospitals that use Optifast underscore that the key to the program's success is relearning regular eating habits through behavior modification. Wadden, who has done studies on low-calorie diets (but not on Optifast), says, "If the patients can learn to change, they will still regain weight—but only a quarter to a third of the weight will be regained. Thirty percent will have kept off all the weight at the end of a year; and 30 to 35 percent will have kept off all but five or ten pounds. If the people had participated in maintenance as well as behavior modification classes, the results would be better."

Not every expert shares Optifast's zeal for behavior modification. A number of doctors who specialize in obesity research are skeptical that relearning how to eat normally can be combined effectively with a diet that is, essentially, fasting. "All these programs say they're doing behavior modification," says Wayne Callaway, M.D., endocrinologist and clinical associate professor at George Washington Medical School in Washington, D.C. "You can't do behavior modification in an abnormal context. Saying that you're providing behavior modification to a person who isn't eating anything is like locking up a pyromaniac and saying that he's not starting any fires."

How can a woman learn to eat normally when she is on a diet that is, essentially, fasting?

The party line at Medifast, which was developed by former Optifast physician William J. Vitale, M.D., for the Nutrition Institute of Maryland, is less strict than at Optifast. In addition to Medifast clinics, which are run along the lines of the Optifast centers, Medifast is sold to physicians for one-on-one use either as a complete meal-replacement plan or as a replacement for all but one meal per day. Doctors are provided with training manuals and are encouraged to come to one of three annual Medifast seminars. And, while counseling, exercise programs, and group support are emphasized, they are not de rigueur. How heavy a person has to be before Medifast is prescribed is up to the doctor; physicians also make decisions about cost, which can be as low as $65 a week.

Cathy Carron, M.D., a New York



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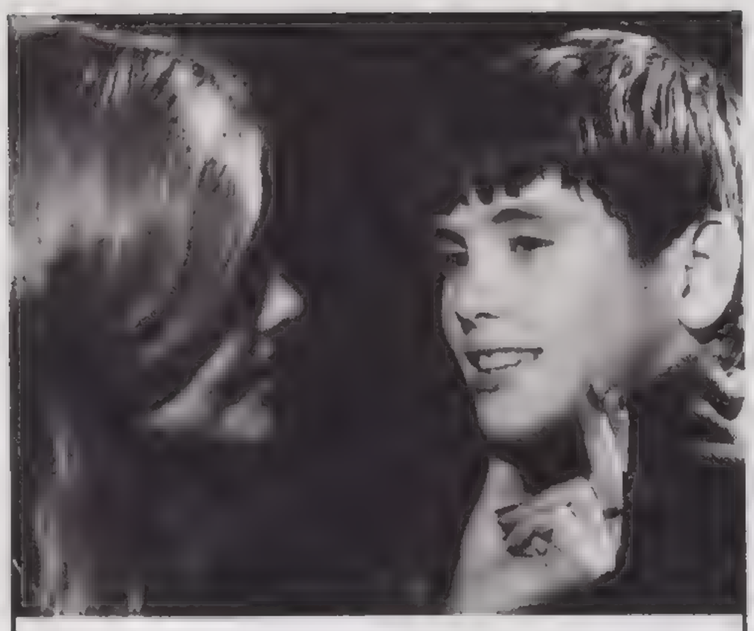

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	Average No. Copies each issue during preceding 12 months	Single issue nearest to filing date
A. Total No. Copies printed	1,732,061	1,825,489
B. Paid and/or requested circulation		
1. Sales through dealers and carriers, street vendors and counter sales	778,829	950,000
2. Mail subscriptions	440,967	449,249
C. Total Paid and/or requested circulation	1,219,796	1,399,249
D. Free Distribution by mail, carrier or other means, samples, complimentary, and other free copies	23,168	30,701
E. Total Distribution	1,242,964	1,429,950
F. Copies not distributed		
1. Office use, left over, unaccounted, spoiled after printing	24,764	19,539
2. Returns from News Agents	464,333	376,000
G. Total	1,732,061	1,825,489

7. I certify that the statements made by me above are correct and complete.
(Signed) Verne Westerberg, Publisher

health

City internist, treats obese patients in a loosely structured Medifast center in Greenwich Village. She charges patients $200 for their initial visit, then $100 a week for the duration of the program (usually twelve to sixteen weeks). Each visit includes a checkup with a physician and a nutritionist, and a group session with a behavioral therapist. "The group sessions are mandatory," Dr. Carron says. "People usually do not keep off the weight after a year without group support and behavior modification."

Not every physician provides counseling, nor is every doctor necessarily an obesity specialist. And that, if the pro-behavior modification forces are to be believed, is the crucial factor. "Medifast is the unstructured partner of Optifast," says George Blackburn, M.D., Ph.D., associate professor at Harvard University Medical School and chief of Nutrition Metabolism Laboratory at Boston's Deaconness Hospital. "You can't be sure of how much of this highly structured program you're getting."

The struggle to eat moderately is ongoing, difficult: liquid diets are only a beginning

Because the program depends on who dispenses it, Medifast's dropout rate may be higher than Optifast's. In a clinical setting, where monitoring is strict, Medifast has about the same rate of success as Optifast: the truly motivated may make it; but many don't.

No one on Ultra Slim-Fast is a "patient," and no one is really fasting. Ultra Slim-Fast (sold in supermarkets and pharmacies) is available in chocolate, strawberry, and vanilla; is mixed with 1 percent milk; costs about fourteen dollars a week; and replaces breakfast and lunch. For dinner, consumers are advised to eat a well-balanced, low-fat meal (examples come in an information packet included with the product). A third serving of Ultra Slim-Fast is suggested as an after-dinner snack. What's missing: behavior modification, group support, compulsory exercise. The dieter is on her own. Which means that Ultra Slim-Fast is not for the extremely overweight. It's questionable whether Ultra Slim-Fast is even for the moderately overweight, since there's no supervision and no support. For those with limited funds who are extremely strong-willed and ready to change eating habits, there's a chance that Ultra Slim-Fast can work. More frequently, though, Ultra Slim-Fast is for women who want a quick bikini-fix before a midwinter vacation. "Clinical studies show that women using Ultra Slim-Fast lose an average of five pounds in the first week, and one to two pounds per week after that," says Dean Siegal, the director of consumer affairs at Thompson Medical Company, which makes Ultra Slim-Fast. "That's considered a steady, proper amount of weight to lose. We don't have any follow-up clinical studies completed that show whether people regain weight."

Thompson advises anyone going on an Ultra Slim-Fast diet to see a doctor; that vague caveat sounds like the one given by the makers of the liquid protein diets of the seventies.

Ultra Slim-Fast is considered safe if used correctly, but there's no guarantee that dieters will use it properly. "When people lose weight too rapidly on very low-calorie, liquid-formula diets, they end up in emergency rooms with dehydration, fainting attacks, and other problems," says Theodore Van Itallie, M.D., founder of the Obesity Research Center at St. Luke's-Roosevelt Hospital in New York City. "But since these things are not reported in medical literature, we don't know the extent of the problem."

In the right hands, programs like Ultra Slim-Fast can be useful. But for some people, especially teenagers, a diet that suddenly takes away too many calories can be downright dangerous. "Cases of bulimia don't occur without semi-starvation," says Dr. Callaway.

In the long run, the best method for trying to lose a little weight is to eat lower-fat foods—and less of them—and to start a regular exercise program: in other words, the common-sense method everyone has known all along. For people who are severely overweight, it's a little more complex. A well-supervised liquid diet may be a beginning; it will certainly help to take off a lot of the weight. But, in the end, the issues are much the same as those for anyone with an addiction, whether it's to food, alcohol, or love: the struggle to eat moderately is ongoing and difficult. The most important thing to remember if you're going to drop the significant amount of money it takes to drop a significant amount of weight on these programs: successful dieting also requires continual maintenance . . . because it isn't over when the thin lady sings. **—PEGGY ORENSTEIN**

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Reverse psychology:

Analyzing the analyst's decor

Of course, you've got to read a magazine, if only to avoid looking at the decor. Dr. J (I call him this to enrage him—as if the klutz could dribble, never mind stuff one) takes the *New Yorker* (the best cartoons ripped out by the psychotics with whom I share his divan) and *National Geographic*, which is apparently his idea of a shelter magazine. I am generally clutching the latter as I turn my knees to allow the exit of Ms. 7:30 A.M. (how'd she get the better appointment?), my eyes rooted to the page so as not to glimpse the mascara poignantly trickling down her cheek. Inevitably, this effort draws my attention floorward to J's despicable shag.

I don't like to be critical but—to put it generously—J's office is down at both heels. This is not entirely unlike J's person. It may surprise you to know that I have been to several analysts in my time, and the rule is immutable: as they dress, so they decorate. A simple fact about J should make the problem clear: he has—more than once—come to the office with a medallion suspended from his turtleneck. Nor are his feet strangers to what I believe are called "Chelsea boots." I've never mentioned this fossilized bohemianism to him. Who am I to judge another generation's dress codes?

In his office, all this translates into a certain, shall we say, subcontinental flavor, an air of the superannuated beatnik pad. There is a rug that can be described only as Indian. There is an egregious Maxfield Parrish print. There is a plant on a macramé hanger suspended in the window. There is a mirror of unmistakably vaginal shape surrounded by ceramic snakes (who's supposed to be sick here?). There are paintings that can only have been purchased outdoors. The crowning touch is a Barcalounger, where J sits like some beer-swilling meso-American (every squeak from the damn thing and I'm sure the cur has nodded off) as I reveal myself from his lumpy sciatic couch. Not that this ambience is altogether out of character. What, after all, can you expect of a man who uses words like "person" and "growth"?

For years I said nothing about any of this. I'm working very hard to overcome some of my own narcissism; and clearly, not reacting to another's defects scores points for my side. Still, one day I did work up the courage to tell him just how bad his art is. "You don't think," he responded, in what he thinks is his affectless way (always betrayed by his Brooklyn overtones), "that I would take my best art and bring it to my office." I tried to imagine an Upper West Side apartment full of De Koonings but realized quickly that the poor man was just trying to defend himself.

The funny thing is, from that day on, I softened toward J. I attribute this to what I like to call the George Smiley Effect. The idea, if you haven't grasped it yet, is that the shabby office is the very signifier of a rich inner life. I began to see J's bad taste as an elaborate refusal to obsess about outward appearances. I developed an affection for his desiccated ivy, which, after all, kept the morning sun out of my eyes—although I also realized that the knot from which it hung bore more than a passing resemblance to my mother's profile. And I came to regard his Trader Vic tchotchke collection as nothing less than an homage to the collection of the master himself.

I have been to several analysts in my time, and the rule is immutable: as they dress, so they decorate

Can any shrink decorate mindless of the bric-a-brac at Berggasse 19? Dr. K, J's predecessor, was *totally* in thrall of it. His office was perfect New York Psychoanalytic, as was he, in his smug little button-down shirts and tweed jackets. These people are rigid: deviance in furniture and dress is deviance from doctrine. Naturally, there was a black leather psychoanalytic couch, just like Freud's; a good Oriental rug, just like Freud's; an Eames chair (so original!); a wall of books (filled with spuriously marked pages); an eighteenth-century scientific engraving (the only scientific thing in the room); a smarmy fifties-looking abstract painting (I know, the Pollock's in the apartment); thirty-five clocks ("I'm afraid [he's afraid!] our time is up"); and, of course, a drawing of my man Sig himself (probably picked out on a sidewalk from between portraits of Michael Jackson and Cher).

K and I parted company more or less over a furnishing question. I had taken to K immediately, convinced, looking at his offices, his suit, his diplomas, his neighborhood, that he was the real thing. Mesmerized by that rug, those books, with perfect ecclesiastical light seeping through the Levolors, I spilled my beans as K slumped in his Eames, picking his teeth, balancing his checkbook, whatever these people do to pass the time. Then, one day, I fell silent. "So what do you think?" said K. Silence. "So what's on your mind?" droned clever K. Of course, I'd heard these stimulating questions before. This time I heard something else. Or rather, didn't. K had no Viennese accent: the man was a charlatan. No number of leather couches or pastel portraits could make up for it. I continued for another three years, but it was really all over after that.

My friend Susie sees a woman who mostly sees kids. Aside from a certain *esprit de* Romper Room and the fact that her feet hang off the end of the couch, she loves it there. Ty sees someone who's totally Memphis (a Lacanian, of course, also last year's fashion). Estelle's guy keeps a grand piano in the room (I imagine a soft segue into "Feelings" to signal the end of the hour). The point is, they're much better, thanks, while I'm still in the dumps. I guess what I really need is a change. Maybe a Jungian. Maybe a vacation. Maybe a decorator.

—N.L.S. SAND

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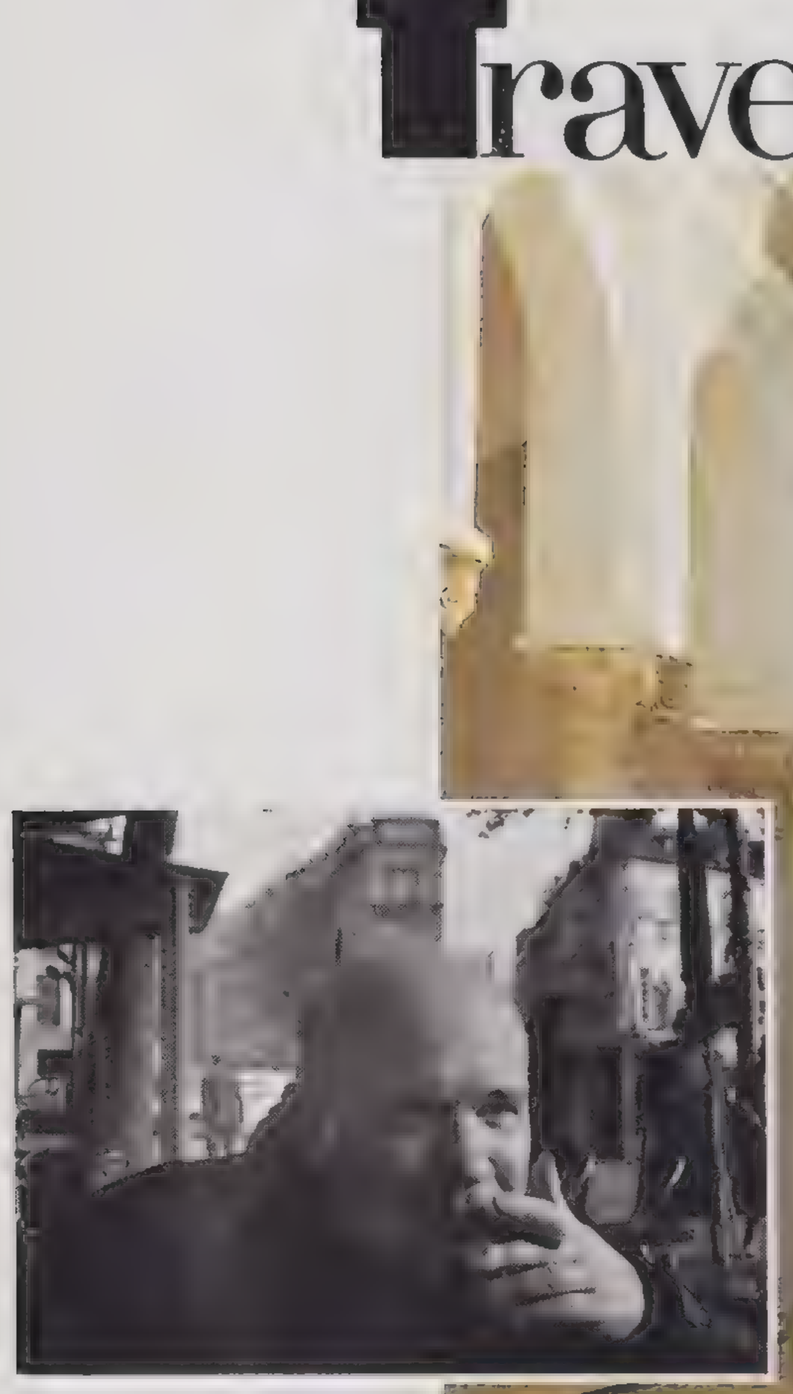

Moroccan courtyard in Tangier, right; inset, Jean Genet by Cartier-Bresson

Tangier odyssey

EDMUND WHITE stalks Jean Genet's ghost in the Sin City of the Western World

I came to Tangier in search of Jean Genet, or rather to continue the biography I'm writing. When he was alive, I was too timid to meet him. But ever since his death in April 1986, I've been on his trail. For me, he is the greatest of all French postwar writers. Best known for his plays, *The Balcony*, *The Maids*, and *The Blacks*, he is, of course, also the author of five novels, including *Our Lady of the Flowers* and *Querelle*.

From the late 1960s on, Genet published almost nothing, but he traveled constantly, usually in support of various radical causes. He was denied a U.S. visa because of his homosexuality and criminal record, but he slipped over the Canadian border more than once—first to cover the 1968 Democratic convention in Chicago for *Esquire*, later to speak on behalf of the Black Panthers. From late 1971 on, he spent more and more time among Palestinian refugees in Jordan and Lebanon. When Genet died, he surprised everyone by leaving behind a mammoth book about his experiences with the Panthers and Palestinians, *Prisoner of Love*, which was published immediately in France but is only now coming out in England (with my introduction). The work is so charged politically that it's yet to find an American publisher.

Despite his constant globe-trotting, Genet built a house in Morocco to his own design. I spent two weeks in Tangier to interview his old friends, see his house in a nearby town—and to discover the city he loved.

The Tangier hotel I chose was El Minzah because it's ten minutes from the bazaars, fifteen minutes from the beach—and also a cool, luxurious oasis, the best hotel in town. I did feel a bit guilty, however, since I knew Genet preferred shoddy one-star hotels near train stations—until I discovered that Genet himself always stayed at the Minzah. The waiters pointed out to me the place where he'd sit on the terrace overlooking the swimming pool and extensive flower gardens. He liked the corner table, since there no one could stand behind him—an important consideration, no doubt, for an ex-thief and jailbird who'd had more than one friend assassinated.

Genet sometimes justified his staying here by *(Continues, page 266)*

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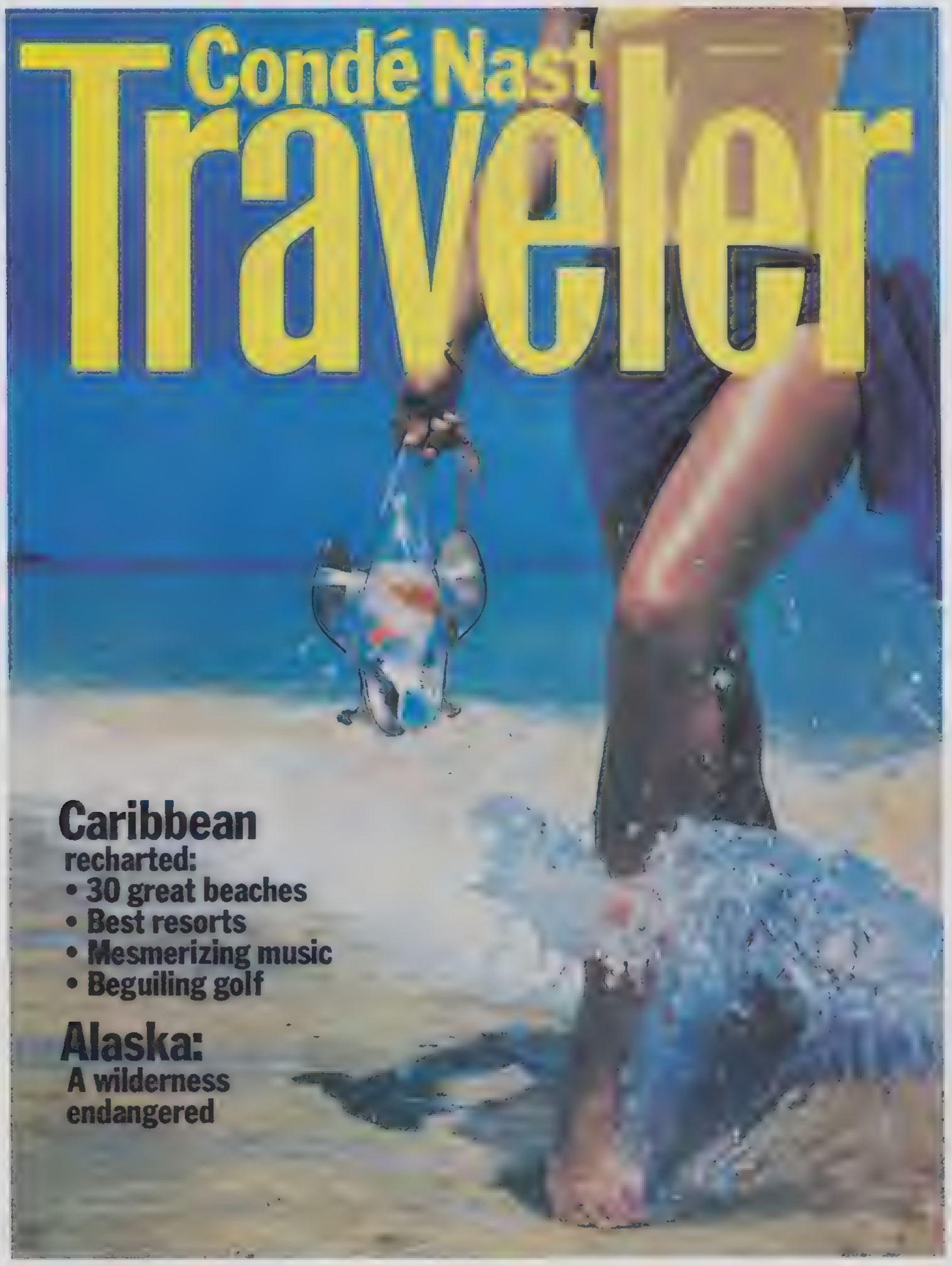

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saying he liked seeing "elegant people" waiting on a "filthy cur" like him. But, in fact, he was very chummy with the waiters and owner, and he felt so at home he'd often come padding barefoot from his room to ask the tuxedoed headwaiter for ice (he seemed not to know about room service).

The waiters and bellboys at the Minzah speak every language. Moroccans are natural linguists, but the Tangerois are particularly proud of their cosmopolitan heritage. From 1923 to 1956, when Morocco declared independence from France and Spain, Tangier enjoyed the peculiar status of being an international free port—a city-state governed by various foreign powers. It was in those years that shady speculators, international drug dealers, and fugitives from the law poured into Tangier and built the European quarter. Until then, Tangier had been crowded into the walled Jewish section and the older adjoining Muslim section, the Kasbah, where in 1946 Barbara Hutton decided to live in splendor amidst picturesque misery. Today her palace is rented out to jet-setter São Schlumberger.

In the 1920s, the European and American colonists laid out broad boulevards with names like Pasteur, Shakespeare, and Cervantes, and lined them with tall white Art Deco department stores and hotels. This was the Sin City of the Western World. As Daniel Rondeau writes of this period in his recent book in French, *Tanger*, "The merchants, fire-eaters, and bankers are Indian or Pakistani. The antiques dealers and housebuilders are Spanish; the playboys and pastry-makers French; the aristocrats, spies, and gangsters are English."

After Moroccan independence, Tangier lost its wealth and energy and became the retreat of a new race of expatriates in search of drugs, sex, or a cheap, sunny place to write. Tennessee Williams, Gore Vidal, Truman Capote, Noël Coward, Cecil Beaton, and Joe Orton paid visits to the city. The Beats—Jack Kerouac and Allen Ginsberg—checked in. William Burroughs wrote *Naked Lunch* here.

And here, Paul and Jane Bowles came to live. Jane Bowles, the elusive author of *Two Serious Ladies*, died in nearby Malaga, Spain, in 1973, but Paul Bowles is very much alive and his reputation is thriving as his novels and stories are translated and reissued in every country. His current popularity, it seems, owes a lot to a renewed fascination with Tangier.

I felt certain Bowles must have known Genet. Bowles doesn't have a phone, but receives every day around five-thirty. His apartment is in an ugly modern building across from the U.S. consulate. Although the neighborhood is considered smart, sheep were grazing on an empty lot. Upstairs, Bowles was not yet home, but another legendary figure was: Mohammed M'rabet, the illiterate Moroccan author who dictates his books to Bowles in Arabic. In turn, Bowles transcribes and translates them. M'rabet's titles include *Love with a Few Hairs* and *M'-Hashish*, praising the drug.

He is a strange man in his forties, waxen and thin as an El Greco Christ, dressed in see-through gauzy pants. He drank tea and smoked hashish from a long pipe. When he finished a pipeful, which he did with alarming frequency, he reversed the pipe and spat out the cinders before loading up again. He said that some day he'd write, or rather dictate, his own biography of Jane and Paul Bowles, but only after Paul's death. ("I have things to say Paul won't like.")

At last Bowles arrived—tan, silver-

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haired, slender, smiling. He was with the American murder-mystery writer Patricia Highsmith and the English novelist and screenwriter Gavin Lambert. Bowles told me right off he'd never spoken with Genet since he knew Genet hated white Americans.

The next morning, I went to the Librarie des Colonnes. I knew the bookstore once belonged to Genet's French publisher and that Genet, who'd never had a checking account, would use it as a bank. He'd just show up and demand an advance. The back half of the narrow, cozy store is decorated with photos, among them a splendid portrait of the handsome young Genet, before he went bald. Rachel Muyal, the current store owner, recalled that Genet once told her he wouldn't come back unless she took down this reminder of how sadly his looks had faded. She said Genet had the purest blue gaze she'd ever seen, though she wondered if it wasn't due to the Nembutals he constantly nibbled.

Tangier is a city of sidewalk cafés. Genet would sit next door to the bookstore at the Claridge, where he'd refuse to speak to Europeans but would chat in French and broken Arabic with passing Moroccans. Although he dressed like a bum, he'd hand out a hundred French francs to every shoeshine boy or beggar.

In the 1960s, when Genet first started coming to Tangier, the bookstore was run by Yvonne Gérofi and her constant companion, Isabelle, who's also named Gérofi only because she married Yvonne's obliging brother. Over the phone, Yvonne told me that Genet once took up the cause of his barber, a timid young man who wasn't even handsome—"*un pauvre type*," she insisted. Nothing would do but that Genet should take him off to Paris

Although he dressed like a bum, Genet handed out a hundred francs to every shoeshine boy

and set him up as a taxi driver. In the meanwhile, Genet was educating him by reading aloud the nearly impenetrable poems of the symbolist Stéphane Mallarmé. Eventually, the barber came limping back to Tangier, disillusioned with Paris and taxis, and more timid than ever. "I was astonished that Genet, whose own childhood was so tough, should have been so unrealistic. He was living completely in a dream," Miss Gérofi told me, as Mrs. Gérofi audibly concurred.

Tangier may have some three hundred thousand people, but news travels quickly over what the locals call the "BBC," the gossip of the Bars, Bazaars, and Cafés, and soon I was being inundated with Genet experts. Mohammed Choukri, the author of *Jean Genet in Tangier*, showed up at my hotel. He told me about Genet's last lover, Mohammed El Katrani, a handsome wastrel. Genet managed to get the young man a passport (always a tricky procedure in Morocco), and they traveled frequently to Paris, where they collaborated on a film script that was never produced.

Genet then built El Katrani a house in Larache, a town some fifty miles southwest of Tangier along the Atlantic coast. At Genet's insistence, El Katrani married a conservative Berber woman and had three children by her. But he kept carousing, often coming up to Tangier on two- or three-day benders. Finally, he threw his wife out and divorced her. It was Genet, according to Choukri, who forced El Katrani to take her back.

Then Genet died in a Paris hotel room. A friend brought the body to Morocco and buried it in the dilapidated Spanish military cemetery in Lar-

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ache, a Christian cemetery where no one had been interred in fifty years but within sight of El Katrani's house. As Morocco's celebrated novelist Tahar ben Jelloun told me, when El Katrani first moved into the Larache house he said to Genet, "There's a prison on the left, a bordello on the right, and a cemetery straight ahead. I feel I'm living inside one of your novels."

Even though Genet left El Katrani well provided for, the poor man felt bereft. On his way to a conference on Genet in another Moroccan city, he broke down, got off the train without a word, and vanished. He stayed in Tangier for longer and longer periods of dissipation, and when he'd head home to Larache, he'd always say, "I'm going to Jean's place." Last Easter, he died in a car accident; he was driving the car Genet had bought him.

Just across from the Minzah is the French Cultural Center, directed by Georges Bousquet, a powerhouse of inexhaustible generosity. He offered to drive me down to Larache. The city unravels into a countryside of goatherds, rocky hills, roadside cacti, and below, in the distance, the white sand beaches and treacherous surf of the Atlantic. Just at the point where the Atlantic and the Mediterranean meet is Cap Spartel, a wooded promontory given over (at least according to my cab driver) to the vast estates of Saudi princes as well as to Morocco's King Hassan II and the governor of Tangier.

Heading south, one encounters women in immense straw sombreros and striped dresses and bare feet selling yellow melons. When we came back after dark, they were still sitting beside their piles of unsold melons, lit by blue gas lamps.

As you pull into Larache, you pass Roman ruins and a mountain of glittering salt being extracted from the marshes, long lines of palm trees, and flowering bushes of bougainvillea. The town itself is all white—blazing, chalky white walls with cobalt-blue shutters, doors, and wrought iron balconies. Larache was built by the Spanish, and streets radiate out from a central square where a uniformed band once played on Sunday afternoons. On the square is the Café Restaurant Central, presided over by an ancient Spanish matron. Downstairs is a paella restaurant right out of the 1930s, complete with Manolete bullfighting posters.

We went directly to Genet's grave. To enter the cemetery, we had to pass through the caretaker's house. Her barefoot children were playing in the dirt with a bone that looked suspiciously human. Her clothes were hung on a line suspended between two tombs. A black goat was lolling on another grave.

Off by itself, looking over the sea, was Genet's tomb, with a simple headstone like a Muslim grave. An admirer had stolen the original chiseled plaque, but one of Genet's heirs has since rewritten his name and birth and death dates with black paint directly on the stone. The heir, who grew up around Genet, has exactly the same handwriting, so the inscription seems eerily appropriate, as though Genet had signed his own final statement.

News in Tangier travels quickly over the "BBC"—the gossip of the Bars, Bazaars, and Cafés

Afterwards, we visited El Katrani's house. We were immediately taken in hand by his handsome, smiling, intelligent nine-year-old son, Ezzadine, who speaks good French and treated us with great courtesy. His mother offered us mint tea while Ezzadine let me look at the several hundred books Genet left behind. I cataloged them and noted the pages he'd turned down and the passages he'd underlined.

But it was back in Tangier that I had the strongest sense of Genet's presence. When Genet was in his twenties, he lived briefly in Barcelona in the Barrio Chino, the red-light district. That was a world of drifters, transvestites, thieves, and prostitutes, beautifully rendered in *The Thief's Journal*. I knew that, in Tangier, Genet had usually dined at the Negresco at 20 rue Mexique, and I was curious to see why. As I sat at the window table, I watched the outdoor spectacle of kids selling contraband cigarettes one by one to passersby. A band of giggling teenage girls smiled at us and even came into the restaurant to introduce themselves. They weren't prostitutes—just three more flirtatious Tangerois. Someone was picking up a many-tiered wedding cake from the baker across the street. An urchin was paid a few *dirhams* to sit in the trunk and hold the frosted masterpiece on his lap. Everyone was shouting and flirting and selling—it was Barcelona's Barrio Chino as Genet must have known it in the 1930s. ▽

(Travel *continues, page 270)*

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2 ☐ MOROCCO: Complete facts on Tangier from the Moroccan National Tourist Office

WHERE TO STAY

3 ☐ MOANA BEACH HOTEL
Bora Bora, French Polynesia

WHERE TO STAY AT BEAVER CREEK SKI RESORT

4 ☐ BEAVER CREEK HYATT

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travelnews BY RICHARD ALLEMAN

Five-star shacks

On the Tahitian island of Bora Bora, the year-old Moana Beach Hotel, right, *has quickly become the place to stay. Edging glorious Matira Beach, the new resort cossets its guests in cushy Polynesian* fares, *most of which rise on stilts above the lagoon and have glass-bottomed coffee tables overlooking the reef. There are private decks for impromptu swims, and back on shore, an excellent restaurant serves French and Polynesian food. Rates are $285-$395 per night for two, without meals. Call (415) 331-2672.*

As for the island's former star resort, the Hotel Bora Bora, it's just been acquired by Indonesian entrepreneur Adrian Zecha, who's said to be planning a much needed make-over for the aging property.

The other side of Vail

After a rather slow start some nine seasons ago, The Beaver Creek ski resort is finally coming into its own as savvy skiers are discovering not only its excellent runs, but far fewer lift lines than at Beaver Creek's world famous sister down the road—Vail.

This year, Beaver Creek also boasts two new places to stay: the three-hundred-room ski in/ski out Hyatt and the outrageously luxurious Trapper's Cabin, a private log cabin that comes with a caretaker to prepare drinks, candlelight dinners, heavy-duty breakfasts. A $1,200 minimum buys four adults a night at Trapper's; the price includes all of the above plus picnic lunch on the slopes and baggage transfer via snowcat. For information and/or reservations, call (303) 949-5750.

Air Hollywood

In Old Hollywood, one sure way to spot a celebrity was to lunch at the Brown Derby on Vine Street. Today, the best way to rub elbows with Tinseltown royalty is to fly coast to coast on MGM Grand Air. The all-first-class airline with the movie-studio name has made a big hit with New Hollywood's elite, coddling them (at $898 a pop) in 727s with glitzy interiors that seem more art-directed than decorated. Consider the plush swivel armchairs in the high-profile forward cabin, the nouveau Art Nouveau bar/lounge, and the four "staterooms," where latter-day Garbos retreat when they want to be left alone.

Meals are served at tables set with Frette linens and Royal Doulton china. Champagnes and wines are top-notch and salads, especially, are exceptional. Befitting its Hollywood roots, MGM Grand offers a choice of six films (including two oldies) on each flight. What really puts this little airline in a class by itself, however, are its ground services. How often do you check in for your flight sitting across from a concierge?

Romancing the West—at two L.A. museums

L.A.'s newest attraction, the Gene Autry Western Heritage Museum, has just opened in an impressive Mission-Moderne structure near the Griffith Park zoo. A longtime dream of the legendary celluloid cowboy, Autry's namesake museum focuses on the history of the American West as well as on how its image has been romanticized by the media. The museum's holdings encompass serious Western art (like Albert Bierstadt's Landscape with Indians, left*), plus costumes, firearms, and artifacts, all displayed with proper Hollywood flash thanks to the wizardry of Walt Disney's Imagineering division. Open Tuesday–Sunday, 10:00 A.M.–5:00 P.M.; phone: (213) 667-2000.*

Visitors to Los Angeles can find another rich trove of Western history at the city's often overlooked Southwest Museum. Founded in 1907 and extensively revamped recently, it showcases Native American pottery, basketry, jewelry, textiles, masks, and headdresses. Open Tuesday–Sunday; (213) 221-2163.

Top: TOM PASSAVANT; center, RICHARD CLINE; bottom, Gene Autry Western Heritage Museum

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Christmases Repast

JEREMIAH TOWER on tradition, extravagance, and the perfect truffled hamburger

Christmas seems so obvious. Once, in a misguided attempt to escape the ritual, I went off to Tahiti only to find that a Christmas tree is laughable out of context, forlorn beneath the glaring sun and wilting humidity. I also discovered that one shouldn't drink Calvados in eighty-nine-degree heat while looking out on white sand and water. It is more properly—and safely—consumed along the stormier December coasts of Brittany, preferably accompanied by *tarte-tatin* and Normandy double cream.

Now I know that Christmas is the one day that should never be elevated from the familiar and the soothing. This does not mean, however, that one should soothe oneself with great piles of food. Christmas should be a time to savor one or two extravagant things that have been looked forward to all year. There are two things I save until then, mainly because I can't afford them more often. One is private: the truffled hamburger that I eat alone so I do not become greedy when the other, public pleasure is prepared. That one is a whole, fresh, black truffle steamed over a rich veal stock slightly perfumed with a Madeira of very respectable age. The stock, into which the truffle has dripped, is mounted with a little French butter and some freshly ground black pepper and poured over the truffle waiting in all its hideous glory.

With the hamburger I always drink a bottle of the best La Tâche (from the Domaine de la Romanée Conti) that I can find—and afford. But even without the hamburger it is important once a year to sit down and drink a whole bottle of wine, reflecting, opening, smelling, anticipating the colors and the taste of that extraordinary thing.

It is more interesting to listen to the rapturous sighs of others than of oneself

Brahms's *Requiem* helps, or Handel's *Messiah*, if one is in a jollier mood. As for the whole truffles, they must be shared with good friends, if only because it is more interesting to listen to the rapturous sighs of others than of oneself.

Often Christmas is lifted from the routine in spite of best efforts. The best Christmas memory I have is actually of the day after a too large and too complicated dinner for too many people on the day itself. (On the menu was quail stuffed with goose foie gras and truffles, and some veal-based sauce, probably a Madeira sauce or, my perennial favorite, sauce Périgourdine.) Two guests had stayed over and the plan was to have a simple lunch before they left. We were on my farm outside Boston, surrounded by woods and barns full of animals stamping and steaming—very pastoral. Somehow, lunch and the train schedule never meshed and the guests had to leave early, bolstered by Black Velvets (that superb mixture of Guinness and Champagne) served in big balloon glasses.

As I returned from the train station with one remaining friend, it started to snow in those large, lumpy flakes that immediately stick to the branches and quickly achieve the perfect postcard look. I put some applewood logs on the fire, lit every candle I could find, and put together the luncheon dish anyway. I noticed that the animals—one Russian wolfhound, one Royal Standard poodle, one large Abyssinian cat, and a black mouser—had all retired, disgusted that this meal had occurred, and were snoring in various parts of the house, though none too far from the fire or the smell of the kitchen.

I took the leftover quails which were filled with the truffled goose liver mixture, ground it all up and put it through a sieve to make a smooth purée. I then half-filled a gratin dish with this purée and made some coddled eggs which I peeled, leaving them whole, and pushed them gently down into the purée until they were half-covered. Then I poured on the leftover sauce and put the dish into the oven.

When we sat down to eat, the snow had gathered two inches deep on the cedars outside the windows, the animals had all woken up and gathered round the table. We toasted the perfect day, sniffed the rich aromas of the great old Burgundy, as heavy and full as Rothschild silk draperies, and bit into the eggs comfortably pillowed in the mousse of foie gras and quail. If I can say "bit." The tops of the eggs had turned mahogany-colored from the sauce, the gratin procedure had given them just enough texture so they did not break on the way to one's mouth, where they gently exploded. The last of the brioche toast went to wiping up the dish so the animals got the last of the sauce. We were all in heaven, all soothed by an extra Christmas pleasure.

Jeremiah Tower *is the owner of Stars restaurant in San Francisco and author of* Jeremiah Tower's New American Classics.

*(*Food *continues, page 274)*

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foodnotes

By BARBARA KAFKA

armchair eating

Occasionally we find those rare cookbooks that are as cherished for their prose as their recipes—usually by M.F.K. Fisher or Elizabeth David. In time for Christmas, several other food writers have added to this literary genre. The new books make thoughtful gifts—but first warm your own soul.

The most seasonal is Christmas Memories, with Recipes *(Farrar, Straus and Giroux), a collection of pieces by some of the best food writers. Felipe Rojas-Lombardi recalls the white corn tamales and cabrito that signaled Christmas in Lima; Bryan Miller remembers his first deviation from turkey and sweet potatoes with a French leg of lamb; while Jenifer Lang celebrates with sauerkraut. Clearly, the season's offerings are not limited to gingerbread and fruitcake—although Edna Lewis and Marion Cunningham are among those who do provide more familiar fare.*

M.F.K. Fisher has written an introduction to Feasts and Friends *(North Point Press) by her goddaughter Sylvia Thompson. Here are lovely tales from a life, illuminated by glorious recipes, practical advice, menus, and, above all, Thompson's warm and inventive spirit.*

The best culinary novel I've ever read is Clémentine in the Kitchen *by Samuel Chamberlain. Still illustrated with Samuel's whimsical drawings, a new edition from Godine is updated with additional recipes by his daughter Narcisse.*

Though James Villas has many readers who swear by him, I still think he is not as widely known as he should be. Buy a copy of James Villas' Country Cooking *(Little, Brown) for recipes with a touch of originality that makes all the difference: curried okra and tomatoes; a potato and brisket salad with mushrooms and herb dressing. And pick up the new* Villas At Table *(Harper & Row) for the essays: here is Villas on the incomparable Mrs. Fisher again, on his amazement at finally getting enough caviar, on demanding the perfect Manhattan.*

Novelist Laurie Colwin writes occasional personal pieces for Gourmet *that have been gathered in* Home Cooking: A Writer in the Kitchen *(Knopf). Anyone who has ever needed sustenance after "repulsive dinners" out or advice on how to "disguise vegetables" will find solace. This is definitely more of a book to read than one to cook by, but there is a perfect chicken salad.*

urban renewal

Another bright, young American chef has made the daring leap from suburb to city. Dennis Foy, above, has moved from his successful, but tiny, Tarragon Tree in Chatham, New Jersey to the cynical wilds of restaurant-going Manhattan. In opening Mondrian (7 East Fifty-ninth Street; 212/935-3434), he took on the big leaguers, and his prices got bigger as well—the fixed-price dinner is fifty-three dollars and lunch is thirty-four dollars—but the risk was worth it.

The clubby rooms by architect Philip George are elegant and spacious; the noise level is neither deafening nor deadening. The banquettes are buttery leather, the walls wood-paneled, the waiters well-trained. But it is the food that dazzles. Foy's foie gras is silken, framed by fresh green fava beans and sweet young leeks. A briny sea urchin vinaigrette lifts a *tartare* of tuna and salmon to divine new heights. The fish main courses are uniformly impeccable; the meat courses are inventive. There is roast squab with butternut squash cannelloni and a rack of lamb set off by a tangle of sharp mustard greens. It is all beautiful and all good, and New Yorkers should be grateful that Foy took the chance.

uncorked

This is the Champagne season. For that intimate night with a loved one, or for a festive dinner with four who care, why not pick the top, Salon Le Mesnil, 1979 vintage. From the area of Le-Mesnil-sur-Oger, it is made with only white grapes and only in perfect years—nineteen vintages out of the last sixty years. It was the first blanc de blanc, and is also the most expensive—about $105 a bottle, or $225 for a magnum of the 1976.

cornprone

At this point, I thought we had been inundated by every remotely edible exotic thing from every possible corner of the globe. Not yet. I am told we must watch out for maize mushrooms or, less mellifluously, corn fungus. It is a grower's nightmare according to American farmers, and a culinary delight according to experts on Mexican food. The pesky fungi are now being cultivated—on purpose—commercially, although only available so far to restaurants. The gourmet grocer's shelf cannot be far behind.

Top: TSENG KWONG CHI, bottom, ANNA SHAPIRO

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The Elegant Touch

Crystal
J. G. DURAND
France

living

The myths and magic of the stars take hold once again. Astronomy, astrology, and even alchemy provide new inspiration as designers look to the heavens

Living Editor: **Laurie Schechter**

Andre Dubreuil's iron and crystal chandelier against Osborne & Little's Coronata wallpaper

PHILIPS SCHWAB MONICA STEVENSON

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living

Star-studded patterns and gold-leafed icons provoke celestial thoughts

Perhaps it's the refurbishing of New York City's Grand Central Terminal with its ceiling of shimmering gold constellations, perhaps the renewed appreciation for the moon-lacquered furniture of Piero Fornasetti, or maybe it's just the influence of Nancy Reagan's astrologer. Whatever the reason, designers seem to be looking toward the stars.

At the Place des Antiquaires, Robert Currie, given the assignment of making a period room, chose to create the residence of a seventeenth-century metaphysician who's "not bound by time or place." The room features a collection of globes, orbs and spheres, an assortment of magical paraphernalia, and a chair before a mirror, "where he does his conjuring," says Currie. And the rising young team of Siskin/Valls had the hit of this year's Kips Bay Decorator

1. A candelabra by Dubreuil. 2. Samuel Botero's vestibule in the Southampton show house. 3, 4. Robert Currie in his metaphysician's room, which includes armillary spheres, and a hand holding a globe of stars.

5. A 17th-century Russian icon hangs above a 19th-century Venetian console of gilded wood and marble in the Galerie Manic, NYC. 6. Coronata wallpaper. 7. Plate by Trix and Robert Haussmann for Swid Powell. 8. Arches at Bethesda Terrace in New York City's Central Park.

Show House with an attic sitting room festooned with constellations and signs of the zodiac.

The sun, moon, and stars lend themselves to a surprising array of interpretations, from wallpapers to *faux-bois* finishes that bring the heavens down to earth.

A major component in many of the designs is touches of gold, that most spiritual of colors. Galerie Manic at Place des Antiquaires is experiencing a surge of interest in sixteenth- and seventeenth-century Russian icons. Aleksandar Manic feels their appeal is not confined solely to their aesthetic value. A modern counterpart is the work of Andre Dubreuil, who creates exquisitely handcrafted chandeliers and candelabras that evoke the movements of the planets and the power of the sun. ▽

1 PHILLIPS SCHWAB, 2 PHILIPH ENNIS, 3, 4 5 MICHAEL MUNDY, 6, 7 MONICA STEVENSON, 8 LARS KLOVE

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Calvin Klein Hosiery

ornamentation: a new look

For years December dressing consisted of nothing but demure little black dresses jazzed up with a rhinestone or two. Then suddenly, it was about maneuvering oversized crinolines and dramatic poufs through narrow doorways, about finding a modern way to sit comfortably with a bustle pressing at your back. But this season, the clothes that look best take a more reasonable approach to ornamentation. The direction that swept in from the Paris couture last month—gold embroidery, velvet, fur trim—now shows up as a sequined jacket with colorful swirls thrown over the simplest tank dress, as shoes embroidered with luxurious metallic threads and beads, as an amusing bra top paved with plastic charms, or gold chains lacing a bare black dinner dress. The ornamentation gives a new focal point to holiday dressing. For a hot-weather resort, equally hot color—a searing shade of purple or pink—is all the decoration you need. Gold, now with a soft, satiny finish, has a similar ornamental appeal. And yet it works like a neutral. The sleekest gold maillot behaves like the best T-shirt: slipped under jeans and a jacket it goes straight to lunch from the beach; worn with a man's tuxedo, it adds a shimmering touch to evening. On the face, brushstrokes of gold eye shadow and blush replace basic browns and pinks. Another new direction gaining force: transparency. By night or by day, sheer chiffon pants and see-through shirts pair up with sweaters and jackets. For increased wearability, they even slide under coats.

The shoes for day:

Flats. With pants or skirts (especially new longer lengths), flats give the only proportion that looks right.

The perfect contrast

to the season's ornamentation: short, simple hair—a 1920s bob worn slicked back.

The pieces to own:

A large, oversized sweater in a sizzling shade of pink. A pair of sheer chiffon pants—for hot weather.

resort to color

THERE'S A HIGHLY ORNAMENTAL

SIDE TO HOLIDAY DRESSING.

THEN THERE'S THE OTHER SIDE:

DRESSING FOR A RESORT —

BASED ON BARE SKIN, A GREAT BODY,

AND NOTHING BUT VIVID COLOR

Color is the only
ornamentation you need.

Fashion Editor
Grace Coddington
Photographer
Peter Lindbergh

Color is the news in the resort collections. Brights, verging on fluorescent, turn up in everything from shocking fuchsia to vibrant purple. The way color is worn is also new. Brights are mixed with brights instead of with black. The unorthodox result: a jubilant explosion of color. Bareness reigns. Bathing suits replace T-shirts. Thong sandals look new. Beaded necklaces substitute for bandeau tops. Bareness also comes from transparent fabric. By day, short skirts and pants show up in chiffon; swimsuits have the sheerest of tops. Worn in an offhand way–with flat shoes and little or no jewelry–transparency has a softer, more appealing look.

Maximum exposure calls for maximum protection—from one of the highest SPFs available. Opposite: Elizabeth Arden's Superblock Cream 34. Craft Caravan necklaces. Over the shoulder: Mary McFadden's satin skirt. About $900. Bloomingdale's; Nan Duskin; Balliet's. Below: the island uniform is the bathing suit. The latest version? Liza Bruce's T-back pink maillot. About $118. Barneys New York; Georgina, Hewlett NY; Fred Segal, Melrose CA. Details, last pages.

Fashion continues to take cues from real athletic wear and lingerie. Opposite: Ralph Lauren Swimwear's bathing suit has the long-sleeved, covered-up look and the zip front of a real scuba suit. But there is a significant difference: the fabric, which is a new blend of Lycra and taffeta, is extra-light and comfortable. About $114. Polo/Ralph Lauren, NYC, Beverly Hills. Paul Smith jacket, about $120. Paul Smith, NYC; Springer's, East Hampton NY; Mark Keller, Birmingham MI. This page: with the neckline of a slip, Donna Karan New York's tank. About $80. Bergdorf Goodman; Tootsies, Houston; I. Magnin. Donna Karan New York duster. About $1150. Bergdorf Goodman; Tootsies, Houston. Opposite: balancing the color—eyes intensified by eye pencil smudged next to upper lashes. Chestnut Brown by Maybelline. Details, last pages.

As formal as this kind of resort dressing gets: sheer pants or skirts that are full or layered one on top of the other. This page: for evening, Geoffrey Beene's wrap top; skirt in two layers. Bergdorf Goodman; Martha, Palm Beach FL; Frederick & Nelson, Seattle. Opposite: for day or night, a mix of sheer and opaque. Giorgio di Sant'Angelo's full-legged pants, about $355. Charivari, NYC; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Calvin Klein sweater, about $580. Bloomingdale's; Ruth Kishline's Country Clothes, Naples FL; Calvin Klein Boutique, Dallas. Details, last pages.

The single most important accessory that surfaced in the resort and spring collections: the scarf, wrapped around heads—wrapped around everything—for a young Hollywood sort of glamour. Here, a traditional idea made new: John Jacobus's chiffon scarf. About $65. Bonwit Teller; I. Magnin. Calvin Klein cashmere set. Sweater, about $565; tank, about $255. Saks Fifth Avenue; Calvin Klein Boutique, Dallas; I. Magnin. Details, last pages.

When sportswear is based on a swimsuit, it can be easily dressed up for town or dressed down for the beach.

Opposite: the bandeau top from a stretch gauze and spandex bikini works for a boat ride when slipped under a jacket and teamed with shorts. Bikini by Giorgio di Sant'Angelo, about $180. Barneys New York; Martha, Palm Beach FL; Ultimo Ltd., Chicago. By Paul Smith: men's shorts, about $100, and men's jacket, about $120. Paul Smith, NYC; Springer's, East Hampton NY; Mark Keller, Birmingham MI. This page: Calvin Klein's nylon and spandex dress is covered enough for a walk in town—and can be peeled down to the barest bikini bottom at the beach. About $114. Saks Fifth Avenue; I. Magnin. Opposite: offering sun protection, Lancaster's Sunblock Cream SPF 18, and an alternative route to color, Lancaster's Bronzage. Details, last pages.

Bathing suits replace T-shirts, now, when they're paired with skirts or shorts. This page: an Antron and Lycra tank top by Liza Bruce tops the shortest chiffon skirt (the bikini bottom slips on underneath). Bathing suit, about $92. January at Bloomingdale's; Knit Wit, Philadelphia; Max, Aspen CO. Skirt from Elements by Surika. About $65. Barneys New York; Venus Adonis, St. Louis; Glitz, Los Angeles. Opposite: Giorgio di Sant'Angelo's silk stretch gauze maillot has a semitransparent top that can be wrapped in infinite ways—to form everything from halters to strapless tops; the bottoms can be rolled down for a monochromatic look. Maillot, about $230. Martha; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Details, last pages.

Color turns up in unexpected places—in pleated purple skirts, in sheer fuchsia bathing suits. On the clothesline, left to right: Gottex's sheer nylon and spandex bikini top. With bottoms, about $64. Bergdorf Goodman; Bullock's; Liberty House of Hawaii. Mary McFadden's pleated satin skirt. About $275. Grandstand, NYC. Pull-on chiffon skirt from Elements by Surika. About $65. Barneys New York; Venus Adonis, St. Louis; Glitz, Los Angeles. Gottex's high-cut maillot. About $90. Henri Bendel; Everything but Water, Orlando FL.

On the beach, left to right: Donna Karan New York's washed silk halter dress. About $395. Bloomingdale's; Charles Sumner, Boston; Lois Gean's, Magnolia AR. Mary McFadden's pleated satin skirt. About $275. Grandstand, NYC. Liza Bruce's T-back maillot. About $118. Barneys New York; Knit Wit, Philadelphia; Max, Denver. Giorgio di Sant'Angelo's silk stretch gauze maillot, about $160; skirt, about $150. Carol Rollo/Riding High, NYC; Gallay, West Hollywood CA; I. Magnin. Details, more stores, last pages.

Nothing's more practical at a resort than a sweater: it goes over a swimsuit late in the day, over sheer chiffon pants for dinner. The newest shape: oversized and cut like a tunic. This page: fuchsia sweater by Calvin Klein, about $565. Saks Fifth Avenue; Calvin Klein Boutique, Dallas; I. Magnin. Red cashmere sweater by Calvin Klein. About $580. Bloomingdale's; Calvin Klein Boutique, Dallas; Holt Renfrew of Canada. Opposite: continuing the theme of bright color, antique African glass necklaces from Craft Caravan. All from about $12. Craft Caravan, NYC; Middle Earth, Ann Arbor MI; Indigo, Minneapolis. This page: good for sensitive skin—Coppertone Face SPF 15, with fewer oils and less drying alcohol. Details, last pages.

The new little black dress always sports something extra: its own built-in ornamentation. Here, Moschino Prêt-à-Porter's rayon apron dress with gold chains. About $330. Barneys New York; Serenella, Boston; Harriet Kassman, Washington DC. Gold bracelets, Tiffany & Co.
Hat by Anne Moore. About $85. Anne Moore, NYC. These eight pages: hair, Madeleine Cofano for Bruno Dessange; makeup, Giorgio for Suga salon, NYC. These six pages photographed at Le Relais restaurant, NYC. Details, last pages.

Fashion Editor:
Polly Mellen
Photographer:
Wayne Maser

Night Detail

Commanding attention
on the restaurant scene:
the simplest dinner dresses,
with a single detail. Spare,
just to the knee, dresses are suddenly
glittering with chains,
decorated with bows, or cut away
in back, revealing
a show of skin

Gemstone color becomes the important detail in the sparest dress around. Opposite: just a slip of a dress in rich violet, to sew yourself; Patrick Kelly's pink Mongolian lamb jacket. Jasco rayon matte jersey dress, Vogue Pattern #9765. Jacket at Martha. This page: the brightest colors are found after hours—in accessories. Yves Saint Laurent's vivid slingback with contrasting bow. Yves Saint Laurent Footwear. About $190. Saks Fifth Avenue; Neiman-Marcus, Chicago, Dallas; I. Magnin. These two pages, jewelry by Ellen Designs. Anne Moore's mini cocktail hat. Under flirtatious veils and hats: the most minimal makeup. This page: from YSL [illegible] eyeshadow [illegible] lust pages.

Pared-down red paints the town.
This page: Isaac Mizrahi's simple, body-skimming halter dress with ruffled collar. Of silk gabardine. About $285. Bloomingdale's; Charles Sumner, Boston and Chestnut Hill MA; Bullock's.
Opposite: child-sized reds: sweater and skirt by Bon Point at Bon Point Boutique, NYC. Details, last pages.

Giving new meaning to the words "table-top dressing," opposite: Carolyne Roehm's wool jersey dress—with a sweep of skin, gilt buttons. About $885. Bergdorf Goodman; Montaldo's; Marshall Field's. This page: oversized bows stretch across Patrick Kelly's fitted dress. About $260. Saks Fifth Avenue; Torie Steele, Beverly Hills; Creeds, Canada. When dressing gets this bare, skin must look smooth, healthy. One way to get there: Lancôme's Crème-Mousse Hydratante. Details, last pages.

What gives transparency a new, softer look: neutral colors.

This page: Carmelo Pomodoro's cotton organdy jacket. Patricia von Musulin earring. The translucent foundation here: Guerlain's Opalissime Complexion Base. Hair, these ten pages: Christiaan. Makeup, these four pages: Ariella. Details, last pages.

Fashion Editor: Jenny Capitain
Photographer: Arthur Elgort

Transparency turned up at the fall couture as
the sheerest evening skirts in mousseline.
Now it sweeps the resort and spring collections.
No longer just for evening,
transparency shows up for day — in everything
from long organdy jackets to belts,
bags, even shoes. Makeup takes a similarly
translucent turn: lipstick is the sheerest
watercolor wash; blush, the softest stain of color.

Airbrush effects

Skirts are layered for a romantic ballerina look.

Right: two chiffon skirts give a classic jacket and top an unexpected twist. Skirts, Vogue Pattern #7267. Cream chiffon, Symphony Fabric Corp.; blue chiffon, Stehli Seiden at Gordon Textiles International. Jacket, Vogue Career Pattern #7316. Linen, Hamilton Adams. T-shirt, Vogue Pattern #7128. Jasco rayon matte jersey. Left: one of the season's prettiest evening dresses—Romeo Gigli's, in silk organza. Bergdorf Goodman; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Details, last pages.

When sheer is mixed with opaque, it suddenly moves into day.
Clockwise from upper left: Luciano Soprani's silk chiffon pants, about $450. Bonwit Teller; Janet Brown, Port Washington NY; Luciano Soprani Boutique, Beverly Hills. Giorgio di Sant'Angelo's silk chiffon skirt, about $385. Barneys New York; Martha, Palm Beach FL; Gallay, West Hollywood CA. Anne Klein Footwear ballerina flats, about $125. Bergdorf Goodman; Neiman-Marcus, Chicago; I. Magnin. Isaac Mizrahi's silk gazar hooded sweatshirt, about $725. Bergdorf Goodman; Ultimo Ltd., Chicago; Neiman-Marcus, Houston. Ralph Lauren Classics silk organza blouse, about $300. Lord & Taylor; Polo/ Ralph Lauren, Denver; Macy's California. Carmelo Pomodoro's cotton organdy jacket, about $380. Tucan, NYC; The Gazebo, Dallas; Avant Garde, Beverly Hills. Giorgio di Sant'Angelo's silk chiffon pants, about $395. Barneys New York; Martha, Palm Beach FL; Gallay, West Hollywood CA. Makeup: opposite, Ariella; this page, Sonia Kashuk. Details, last pages.

Right: Tulle-ing around—
Saint Laurent Rive Gauche's sequined tulle evening dress. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Chevy Chase MD, Washington DC. Makeup, Sonia Kashuk. Details, last pages.

As decorative as any accessory:
sheer tulle ruffles and skirts

Offering coverage under sheer tops: sheer lingerie—from chiffon camisoles to silk bras. Left: Anne Lewin's cropped silk georgette camisole. About $100. Bergdorf Goodman; Goods Lingerie, Boston; Tootsies, Houston. A hint of color on lips: Clinique's lip pencil in Perfect Nude. Makeup, Ariella.

The new long skirt turned up at the couture for evening; at spring and resort collections, it turns up as well for day. Right: Claude Montana's silk voile skirt, about $1360. Silk knit sweater, about $430. Betsey Bunky Nini, NYC; Linda Dresner, Birmingham MI; Claude Montana Boutique, Beverly Hills. Makeup, Sonia Kashuk. Details, last pages.

Pass Katharine Hepburn strolling down Connecticut streets, and she's undoubtedly wearing chinos and a windbreaker. Catch Philip Johnson lunching some afternoon at the Four Seasons, and he'll peer at you through round black glasses. And no matter where you spot Azzedine Alaïa—sketching in his Paris atelier or meeting with his famous customers in New York City—he'll be buttoned up in black Chinese trousers and a quilted jacket. "I've been dressing this way for years," he says, "and must own a hundred pairs of these pants. People think I never change my clothes." Often, personal style boils down to a signature look that's fast, convenient and that works. Says Tina Chow, who always shows up in a sweater: "A uniform means I don't have to worry about clothes and can concentrate on designing."

Trade

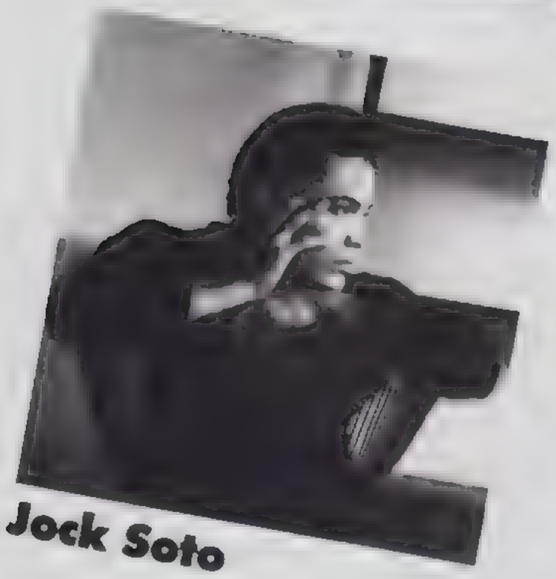
FRAMED

From John Lennon to Liz Claiborne, eyeglasses are a signature look. Opposite: Philip Johnson may refuse comment, but it's no coincidence that architecture's great master, Le Corbusier, had those eyeglasses first. The same frames are worn by I.M. Pei, Paul Rudolph, and, curiously, Mr. Magoo. Left: An eighties version by Cutler & Gross, London. About $85. Alan Bilzerian, Boston and Worcester MA. These ten pages: hair, Suga; makeup, Giorgio, both for Suga salon, NYC. Details, last pages.

Fashion Editor:
Polly Mellen
Photographer:
Patrick Demarchelier

marks

Rei Kawakubo



Jock Soto

Heather Watts

ALWAYS IN BLACK

Originally a rebellious mix of antique pieces, motorcycle jackets, and high-top sneakers, black has been the uniform of the radically chic. Today, ballet dancers and designers from Rei Kawakubo to Stephen Sprouse would be seen in nothing but. "Black simplifies my life," says Heather Watts, "because it can be dressed up and down and it lets me pass into evening more easily than lime green or fuchsia." Left: Romeo Gigli's menswear jacket, narrow-legged pants. Wool jacket, about $898, and pants, about $425. Barneys New York; Ultimo Ltd., Chicago; Maxfield, Los Angeles.

WELL SUITED

Like men, women now know that a suit is the quickest no-thought way to dress. Says Joan Juliet Buck, who wears only those by Yves Saint Laurent: "I like suits because I love, beyond anything, a well-cut, tightly fitting jacket. I don't buy clothes, I collect Saint Laurent jackets." Right: from Chanel, in navy wool crepe. Chanel Boutique, NYC; Rich's; Saks Jandel. Details, more stores, last pages.

Iman

Paloma Picasso

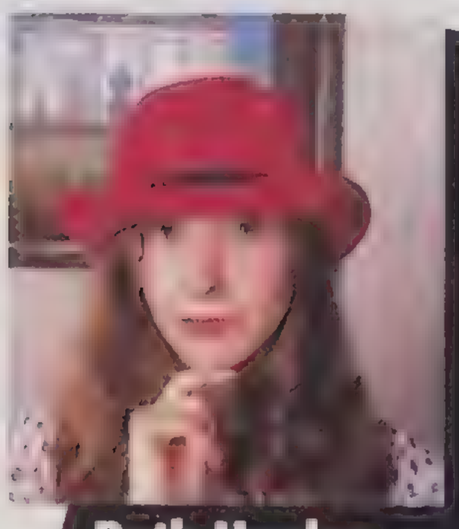
Joan Juliet Buck

Jerry Hall

Diane Keaton

Rosanna Arquette

Daryl Hannah



Beth Henley

Run-D.M.C.

THE HAT PACK

The hat is such a distinctive signature look that when Run-D.M.C. descended upon New York City's Canal Bar recently without their declarative gold chains ("we wear them only onstage," says Darryl McDaniels), it was their humorous mushroom caps that gave them away. Left: Shady Character's hat. About $40. Bloomingdale's; Urban Outfitters, Cambridge MA; American Rag, Los Angeles.

RUBBER SOLE

Sneakers are the transportation of the eighties. Nobody wears them better—or with more irreverence—than Whoopi Goldberg. "As much as I love to dress up, affairs like the Academy Awards go on forever," she says. "I have forsaken Mr. Blackwell's list for comfort and Reeboks." Below: sneakers with a golf-shoe look. By i.e. Nike, about $60. Herald Square Bootery, NYC; Atteiram, New Hope PA; Borr's, Holland MI. Details, last pages.

Whoopi Goldberg

Lauren Hutton

Suzanne Vega

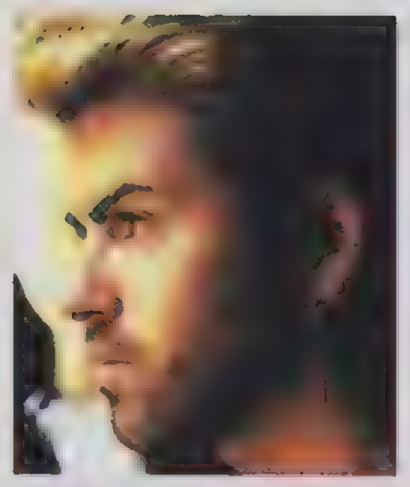
Anjelica Huston

BOY SCOUTING

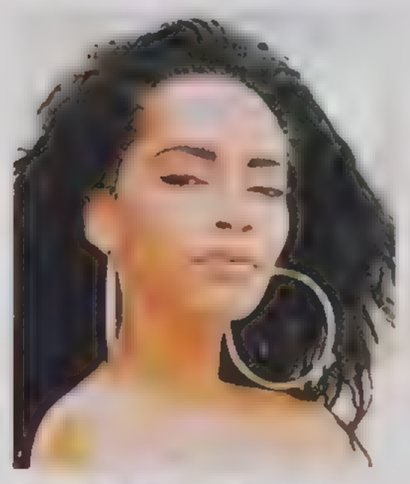
"I started wearing menswear in the early seventies, when you could still get great twenties and thirties antiques," says Lauren Hutton. "Men's clothes are always more comfortable and practical." Women like Hutton and Anjelica Huston wouldn't be caught alive in a froufrou dress. Left: a navy wool suit by Ralph Lauren. Jacket, about $798; shirt, about $378. Lord & Taylor; Polo/ Ralph Lauren, Bal Harbour FL. Trench from San Francisco Clothing, NYC. Details, last pages.

THE BIG WHITE SHIRT

IBM and Brooks Brothers made the white shirt a male standard. Then women made it fashionable. "I've been wearing a white shirt since my school days, when it was part of my uniform with a navy blue skirt," says Agnès B., who owns one in every fabric. She also finds them infinitely practical: "No matter where you travel, you can always have them laundered." Right: a new softer version in linen. By Ronaldus Shamask. About $275. Charivari, NYC; Toby Lerner, Philadelphia; Maxfield, Los Angeles.

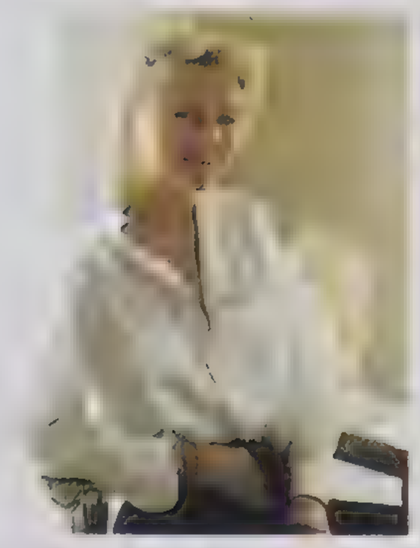


George Michael



Jody Watley

Meryl Streep

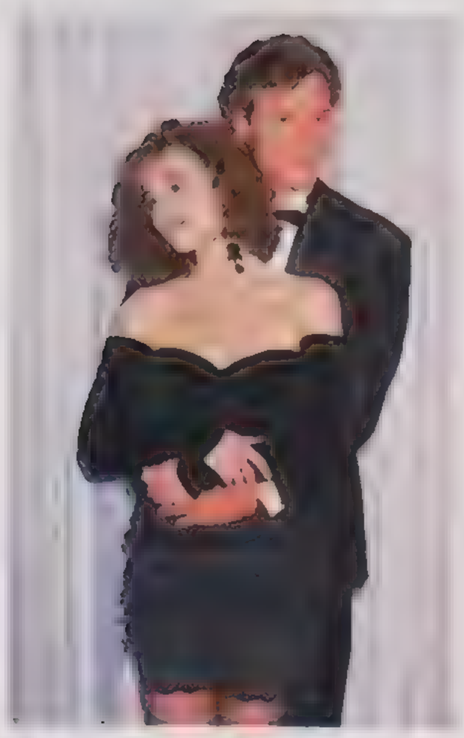


Agnès B.

Sade

HOOPLA

Single-handedly, Sade revived gold hoops from the bohemian stagnation of the sixties. But George Michael wears one best. Left: hoops by Les Bernard. About $30. Bonwit Teller; Jacobson's; Macy's, San Francisco. Details, last pages.



Jennifer Grey

Kelly Klein

Justine Bateman

DRESS CODE

Despite the current affection for sportswear dressing, a legion of women prefer a dress, especially at night. "I'm trying to get out of the Levi's mode," says Justine Bateman. "And I won't have this body all my life." Left: Calvin Klein's rayon body-skimming dress. About $260. Bergdorf Goodman.

Tina Chow

Isabella Rossellini

Belinda Carlisle

THE SWEATER SET

Isabella Rossellini and Belinda Carlisle debunk the fifties notion of the "sweater girl." Says Tina Chow: "I invariably wear a cardigan, usually a man's." Left: a T-shirt sweater from Ralph Lauren. About $180. Polo/Ralph Lauren, NYC, Boca Raton and Palm Beach FL. Moschino khaki pants. About $185. If Soho, NYC; Jamie, Nashville TN; Ron Ross, Tarzana CA. Details, more stores, last pages.

In *Mississippi Burning*, Alan Parker boldly re-creates a momentous period in American history —the civil-rights struggle of the early sixties. It's a delicate subject indeed for a filmmaker never known for his delicacy.

BY SETH CAGIN

worlds

REAL TO REEL Volunteers of the 1964 Mississippi Summer Project. Opposite: Alan Parker.

Alan Parker is nervous. That's not unusual for a director awaiting the early reactions to a new film, but Parker has special cause for concern as he prepares *Mississippi Burning* for release. This is a movie drawn from the true story of Andrew Goodman, Mickey Schwerner, and James Chaney, three civil-rights workers who disappeared in Mississippi in June 1964, and were later found to have been murdered by a Ku Klux Klan lynch mob acting in collusion with the law. Their deaths, and the huge FBI investigation that followed, effected a turning point in the civil-rights struggle of the early sixties. Forcing change upon Mississippi, which was then the nation's most ruthlessly segregationist state, these events ultimately helped end legalized discrimination against black people throughout the South.

Because it delves into so sensitive a chapter of American history, *Mississippi Burning* cannot pretend to be an ordinary Hollywood thriller. It presumes too much. Goodman, Schwerner, and Chaney died as martyrs in a conflict that nearly tore this country apart. Their brutal deaths meant something to millions of people. Now, if *Mississippi Burning* is a hit, their story will reach a new generation, in whatever form the movie chooses to tell it.

A couple of hours before I'm due to see a rough cut of the movie, Parker calls. As the coauthor of *We Are Not Afraid*, a recent nonfiction book about the Goodman, Schwerner, and Chaney case, I have a more than casual knowledge of the subject, and Parker wants to make certain I understand that *Mississippi Burning* was always intended as *fiction*. Nevertheless, the film's distributor, Orion, is certainly doing its bit to spotlight the film's claim to social and historical significance. Two years ago, Orion's shrewd marketing helped make Oliver Stone's *Platoon* the focus of a bona fide cultural happening. The symbolism is ripe: the success of *Platoon* suggested our readiness to finally come to terms with the trauma of Vietnam; the gamble with *Mississippi Burning* is that America is now prepared to revisit the civil-rights years.

Orion's marketing strategy includes a world premiere this month in the Mississippi state capital of Jackson, hosted by Governor Ray Mabus, whose state film commission provided services to the

HARD EVIDENCE From top: left to right, Michael Schwerner, James Chaney, Andrew Goodman; Deputy Sheriff Cecil Price, the last man to see them alive; the missing men's station wagon is recovered at Bogue Chitto.

What happened to Goodman, Schwerner, and Chaney was in no sense a simple psychological crime

movie during production. "The film was going to be made and seen whether we worked with them or not," the governor explains. "The one chance we have is to use the film to show how much Mississippi has changed. I am fervently hoping people will not equate what they see in the film with present-day Mississippi."

As for Orion, it hardly matters whether the movie provokes Mississippians to a sense of remorse for the reign of terror the state so recently permitted or indignant rage at a movie that heedlessly reopens old wounds. Either way, the film strikes a nerve—and heightens its potential for stormy controversy.

Alan Parker has been down this road before. His first international hit, *Midnight Express*, was an adaptation of a book by Billy Hayes, a young American tourist imprisoned for attempting to cross the Turkish border with hashish strapped to his belly. Though it was actually Parker's second feature (after the gangster musical *Bugsy Malone*), *Midnight Express* introduced a brilliant new sensibility to the cinema. The film was graphic and emotionally blunt, intense and slick, a riveting account of a young man's systematic degradation in a barbaric jail. It was also noisily controversial. The Turkish government banned the film and denounced it at the United Nations. Critics seized on the many discrepancies between Hayes's nonfiction book and Parker's movie—the shocking climax, for instance, in which Hayes finally attacks one of his tormentor guards and, in sensuous slow motion, actually bites off his tongue. It was powerful stuff, but pure fiction, applauded by audiences who made the film a sixty-million-dollar-hit at the domestic box office, but lambasted by those who sensed Parker's willingness to go to any lengths for an effect. *Midnight Express*, some said, was xenophobic, sadomasochistic, exploitative—just plain nasty filmmaking.

In his work since, which includes *Fame*, *Shoot The Moon*, *Birdy*, and *Angel Heart*, Parker has continued to display an exceptional talent for powerfully kinetic filmmaking, along with a propensity for impact over nuance. What would he do with the civil-rights movement? Could a major episode of recent American history withstand the same degree of dramatic license that admittedly helped make *Midnight Express* so compelling? The civil-rights movement—an almost sacred chapter in our history, full of passion and conflict, high ideals and terrible violence—was a delicate subject indeed for a director never known for his delicacy.

DETAILS, LAST PAGES.

OPPOSITIONS
Summer Project volunteers, above, preparing to leave Oxford, Ohio, for Mississippi. Left: local officials await the arrival of James Meredith, the first black man to successfully enroll at the University of Mississippi.

Mississippi Burning opens on a dark rural highway as the three civil-rights workers—two white men and a black man—are chased down by a caravan of cars. Though the three men are plainly nervous, the driver pulls over when the lead car flips on a flashing red police light. But this is no routine traffic citation. An officer, his face lost in darkness, utters a few obscenities, then an accomplice puts a gun to the driver's head and pulls the trigger. We hear several more gunshots, some uneasy laughter, and a Southern drawl: "You didn't leave me nothin' but a nigger, but at least I killed me a nigger."

The scene is staged with all of Parker's flair, and it's horrifying, capped by that haunting line of dialogue no screenwriter could have dreamed up. Klansman James Jordan said it on the night of June 21, 1964, according to the signed confession of another member of the lynch mob that killed Goodman, Schwerner, and Chaney. In other respects, the episode departs slightly from the historical record. Chaney, not Schwerner, was driving the Ford station wagon, and the three men were actually removed to a more secluded spot before they were shot. But Parker has certainly captured the essential, bone-chilling terror of that night.

The film's focus then shifts to two FBI agents assigned to the case. Agent Rupert Anderson, played by Gene Hackman, is the native Mississippian, a redneck culturally akin to the Klansmen; Agent Alan Ward, played by Willem Dafoe, is the outsider sent by the Kennedy Justice Department to head up the investigation. Naturally, these two are at each other's throats from the get-go. The acting is good, maybe even better than good, but it's difficult to say because, for me, their story seems simply irrelevant. Their old-cop-versus-young-cop routine has nothing at all to do with what Goodman, Schwerner, and Chaney died for, nothing to do with Mississippi in 1964.

Furthermore, the film's depiction of their methods is a serious distortion of the truth. The FBI certainly played tough in Mississippi. It broke the Ku Klux Klan in much the same way that it broke the American Communist Party—by infiltrating the ranks and recruiting informants. Forty-four days after the three civil-rights workers disappeared, agents found their bodies buried deep within a cattle-pond dam, thanks to an unidentified informant who accepted a thirty-thousand-dollar reward for the information. (In the movie, the informant is a Klansman's unhappy wife, a device that conveniently provides Agent Anderson with a love interest.) The FBI subsequently discovered who had committed the murders by obtaining confessions from two of the men who had been present in the nineteen-man lynch party. But agents never physically assaulted Klansmen or terrorized confessions out of them, as they do in the movie. *Mississippi Burning* even has the FBI kidnapping suspected Klansmen, threatening to castrate one man and lynch another.

Who could have imagined that of all the participants in this drama—the victims and their families, their colleagues in the civil-rights movement, the Ku Klux Klan, and the white Mississippians who openly supported the Klan—*Mississippi Burning* would slander the FBI? It is true that the FBI under J. Edgar Hoover showed little sympathy for the civil-rights movement in the South. Many agents were Southerners who clearly sided with segregationists, and there had been numerous racial incidents before this one that the Bureau failed to investigate properly. This time, however, largely because two of the missing men were white, Hoover committed his agents to finding them and, after their bodies were discovered, to bringing the murderers to justice. This is precisely why the Goodman, Schwerner, and Chaney case was so significant: it brought the FBI into Mississippi in force, presenting the first real challenge to the local law and government officials who carried out or condoned much of the violence against blacks and civil-rights workers. The massive FBI presence in Mississippi, starting in that summer of 1964, is what turned the state around.

The film's suggestion that the FBI resorted to dirty, un-American tactics to defeat the Klan not only distorts the truth, but feeds directly into a Klansman's favorite fantasy—glorifying his martyrdom and endorsing the Klan's preferred self-image as victims of a federal tyranny. This is how many white Mississippians would like to remember 1964: as a war in which both sides employed ruthless means, and their side lost only because it was outgunned and the other side played even dirtier. This is a dangerous fiction. I wouldn't be surprised if *Mississippi Burning* is popular with the racists it intends to condemn.

In addition, the film significantly downplays the racism and hostility displayed by the average white citizen of Mississippi in 1964. The vast majority openly supported the Klan, regarding the FBI as a federal invasion force and civil-rights workers as outside agitators. Elected officials, from Governor Paul Johnson on down, vehemently opposed the FBI's presence and did everything possible to hinder the investigation. By failing to show this, *Mississippi Burning* reduces the Klan to mere hooligans—as opposed to a terrorist organization acting in the interests of the state.

Does any of this matter, as long as the movie captures the essence of the story? The answer, I think, is yes. Four years ago, when Philip Dray and I began researching our book, we had little idea of Mississippi in 1964. We had started out to do a book about a famous murder we vaguely remembered, and then stumbled

upon an astonishing fact. It was something we had heard but had never really grasped because it seemed so foreign to America: Mississippi was a terrorist state, maintained by bigots under the specious claim that the Constitution granted each state complete independence. This was how blacks, and whites who supported them, were beaten and jailed and murdered with impunity, and how blacks were denied the right to vote thus eliminating any possibility for change. This was a state where a black man who dared apply to an all-white university was summarily found insane and committed to a mental institution; where others were murdered after a mere *attempt* to register to vote; and where most blacks lived as sharecroppers under conditions scarcely changed since the time of slavery.

As we learned of incident after incident of white terror, we developed a commensurate respect for the resourcefulness and bravery of the young black and white students who, from 1961, began organizing protest and voter registration drives throughout Mississippi.

We also discovered that the period has left an enormous residue of unresolved bitterness. When I visited Jackson to promote the book this past spring, I received calls at a radio talk show that could have been made in 1964. I was called "no better than a carpetbagger," a "profiteer," and was accused of slandering Mississippi while ignoring racism up North, in my own backyard, where I ought to have stayed.

Visiting Mississippi and gleaning the awful truth of what happened there was a sobering and shocking education. It occurred to me that going to modern Mississippi to poke about the past and look for ex-Klansmen and racists was rather like going to Germany in search of ex-Nazis. Where were they? The answer, of course, is that they're everywhere and nowhere. What happened to Goodman, Schwerner, and Chaney was in no sense a simple psychological crime. It was part of a political upheaval that affected virtually everyone in the state; the entire racist society was to blame.

Parker, whose political sensibility was honed in the quite different environment of working-class England, understands this, I think, and made an effort to reconcile his understanding with the demands of commercial moviemaking. "The civil-rights movement made a strong impression on me even though I lived in England," he says. "It was the first time those of us who admired America from abroad saw that life wasn't perfect there. That even America suffered profound injustices." This sense permeates *Mississippi Burning*, and it's where the film is true and important. That terrific title—*Mississippi Burning*—comes from the FBI's log name for the Goodman, Schwerner, and Chaney case, and referred to the firebombing of a small, black church the three men visited the day they were killed. Parker uses the title as a suggestion. His vision of Mississippi 1964 is of a hell on earth, where bright red and yellow flames continually lick an inky sky, consuming countless black lives. The film is full of terrifying violence by whites against blacks, and none of it is exaggerated.

But why, given the many legitimate conflicts the movie could explore, does Parker choose to displace most of its narrative onto the imagined rivalry of two FBI officers? "That's a fair criticism," he concedes. "But *Mississippi Burning* was never meant to be a movie about the civil-rights movement. I tried very hard to give it political integrity, but without losing sight of the fact that this was a feature film, not a documentary, and to succeed it must reach and entertain millions of people. If it does that, hopefully it will provoke and educate them as well."

Parker is apparently quite sincere in his desire to test the limits of commercial Hollywood filmmaking. I doubt that he will mind coming off as the embattled director engaged in an uphill struggle to broaden the narrow constraints of the system. It's not an unflattering self-portrait, and with *Mississippi Burning* he may win that most elusive Hollywood prize: a prestige hit.

But is that enough? Isn't it a cop-out for a director to take credit for a movie's aspirations and best qualities while excusing its failings as concessions to popular taste? You can watch *Mississippi Burning* and be grateful for the good parts—the haunting sense of time and place, the compassion for black Mississippians, the memorial, however faint, to Goodman, Schwerner, and Chaney—or you can admire the good parts and imagine the truly great movie that might have been. ▽

The gamble with Mississippi Burning is that America is now prepared to revisit the civil-rights years

BLACK AND WHITE Bystanders, opposite, react to the discovery of the missing men's station wagon. Left: the Chaney family at a memorial service for James Chaney.

Man and Woman

The photographer's once startling images of female beauty have become a modern ideal

BY EDMUND WHITE

Man Ray's most famous disciple and a favorite subject, Lee Miller. Opposite: The artist and photographer in a 1929 self-portrait.

When Man Ray, the young American photographer, arrived in Paris in 1921, he was straightaway exposed to the last Dadaists, the first Surrealists—and to Paul Poiret, the extravagant couturier who invented modern fashion. As he was being shown into Poiret's office, Man Ray heard an English client complaining that her new gown wasn't smart enough. Poiret shouted at her that he was the great Poiret and that if he told a woman to wear a nightgown and a chamber pot over her head, she should do so with gratitude.

What Man Ray quickly learned was that for Parisians the beauty business ran the gamut from sculpture to dress design, from painting to stage costumes. Poiret and, later, Coco Chanel were big patrons of all the arts (Man Ray photographed a Poiret model next to a gleaming Brancusi bird). In the same way, an avant-garde leader such as Picasso was not above painting a curtain for a ballet stage set. But what served to magnetize all these disparate elements was Woman, a word still written with a capital letter.

The Surrealists, especially, adored Woman as "the being who projected the largest shadow," a line from Baudelaire they were fond of quoting. They sought an eternal, mystical union with an idealized creature. No wonder that *l'amour sublime* resulted in such a shockingly high divorce rate. And no wonder most of the women Surrealists felt impelled to break with the movement in order to protect (or discover) their own identity.

The pope of Surrealism, André Breton, wrote that the "elegant, beautiful women who expose their hair day and night to the terrible lights of Man Ray's studio are surely not aware of lending themselves to a demonstration. How surprised they would be if I told them that they share the model's role there with a tube of sand or a bunch of keys, brine or fern!"

This abstract vision of Woman-as-object is apparent in such Man Ray works as *Prayer*, in which a nude model crouches and covers her most intimate parts with her fingertips. The picture isn't obscene, but it is disturbing because it's so impersonal. We see buttocks smooth as wave-washed boulders and fingers and toes intricate as coral—Woman-as-mineral perfection.

Or we look at a woman's face upside down—that briney or ferny hair again, the lunar landscape of a forehead, the simple curve of a Noh mask to describe the jawline. A talisman, in other words. Or we see just a woman's lips with sibylline fingers pressed to them to insure her silence.

The most extreme version of this vision is one in which a woman's head—eyes closed, brows plucked, hair gleamingly coiffed, bowed lips harshly collaged onto a matte-white face—is dreaming beside a real mask carved in black wood.

But that woman happened to be Kiki of Montparnasse, the irrepressible hellion who became Man Ray's mistress and who was anything but an impassive pagan idol. Man Ray first met her in a Montparnasse café, where she created a major scene when a waiter refused to serve her (she was hatless and unescorted, two sure signs of loose morals).

The women are all young, beautiful, listening to something remote

Man Ray was overwhelmed by her legend; she had posed for Soutine, Foujita, and even once for Utrillo, who'd turned her into a landscape. She'd sung in the cafés and given away her love and her few francs with a liberal hand. Man Ray was also shaky-kneed before her vacillating beauty, by turns lean and *soigné* or fat, blowsy, and elemental.

Man Ray shows Kiki veiled, seated, contemplative, as though calmly recalling last night's ecstasies—the Madonna of the twenties. Or he shows her copious and nude, draped over a rock like Titian's Profane Love—a woman to shame the flat-chested androgynes then so fashionable. Even when he plants two curving black marks on her back and turns her into a violin, his conceit fades before the sumptuous presence of this odalisque.

But Man Ray had a third approach to Woman that transforms her neither into a

The wild, unpredictable, and bobbed-haired modern woman in her many moods, as apotheosized by Man Ray. From top: the notorious Kiki de Montparnasse who served as a model for many artists, in 1922; Kiki, white-faced, poses with a black African mask in *Noire et Blanche*, 1926; a solarization of Lee Miller, circa 1929, before she left Man Ray to pursue her own career; and the provocative Jacqueline, who replaced Kiki as Man Ray's muse, in 1930.

talisman nor a force of nature—his "solarizations." This was a process for developing film that Man Ray invented and which results in the flattening of planes and the darkening of contours. The net effect is to exalt the faces of his female subjects, as though they were looking into the burning heart of a star. But this exaltation doesn't obliterate their personalities. To be sure, the women don't look at us and they are all young, beautiful, self-absorbed. They are, however, less narcissistic than divinatory. They seem to be listening to something remote and true.

These women are also our contemporaries. They wear little or no makeup; they've just run a hand through their shower-wet hair; they've spent the summer on the beach or tennis court. They are also, often, women of real accomplishment, collectors or fellow artists.

There's American photographer Lee Miller, for instance, who when she first met Man Ray said, "My name is Lee Miller and I'm your new pupil." Man Ray replied that unfortunately he was leaving for Biarritz the next day, to which she said, "Me, too." She became his most famous disciple, and will soon be the subject of a retrospective at the Corcoran Gallery of Art in Washington, D.C.

Or there's painter and sculptor Meret Oppenheim, who became celebrated in

self-absorbed, and true

1936 when she lined a teacup with fur. As Man Ray noted in his autobiography, "Meret was one of the most uninhibited women I have ever met. She posed for me in the nude, her hands and arms smeared with the black ink of an etching press. . . ." What makes her seem particularly "uninhibited" is her aggressiveness. This is no longer Woman-as-Netsuke to be stroked in a man's pocket nor an overripe Ceres to be planted and harvested. This is a cool, bobbed-haired, sardonic worker who has turned her own flesh into an industrial process. The photographer no longer violates her with his lens; rather she admits him—but only provisionally—into her private world. No longer Woman but rather an efficient, possibly cruel woman. We see her in a silvery photo of the etching studio (imagine the Annunciation with a devil rather than an angel)—or we see her at a sidewalk café, wearing a man's tie, her glass raised to toast her solitude. ▽

THE AGE OF MAN

By placing ordinary objects directly onto light-sensitive paper, Man Ray invented a kind of cameraless photograph—and a new universe of glimmering abstract forms. Here, a comb, a nail, a bit of string take on mysterious relationships amidst a swimming chiaroscuro that recalls the glittering night of the modern city. The Rayographs might be abstract meditations on the adventure that beckoned every evening in the crowded cafés. And Man Ray was himself a sort of Rayograph: a photosensitive being, recording the dazzling—and, in retrospect, poignant—silhouettes of an age.

There's now a surge of interest in the artist. Perpetual Motif: The Art of Man Ray, a major show spanning a half century of photographs, paintings, and Surrealist objects, opens on December 2 at the National Museum of American Art in Washington, D.C. and then travels to Los Angeles, Houston, and Philadelphia. The first full-length biography, by Neil Baldwin, has just been published by Clarkson N. Potter, and the New York Graphic Society has issued a new edition of Man Ray's autobiography *Self Portrait* with a greatly expanded selection of vivid illustrations.

While adept at capturing the surfaces of things, Man Ray's jack-of-all-trades career yields few depths. Baldwin's graceful, animated biography is far too generous about Man Ray's aspirations and achievements as a painter—there are some absurd comparisons to Ingres and Mondrian. Although he did create a few landmark images in paint—especially the floating lips set against a cloudy sky, *Observatory Time/The Lovers*, an homage to Lee Miller—most of the paintings are pretty dull, reheatings of ideas snitched from De Chirico, Picasso, Ernst, Miró, and Masson.

The National Museum catalog, which contains telling pages by Sandra Phillips that set Man Ray's career in the thirties against a backdrop of rising fascist and anti-Semitic sentiments, is elsewhere marred by some inadvertently absurdist overinterpretations of Dadaist jokes. One longs, finally, to turn away from the academic overkill to the rich bouillabaisse of the life of this man who served as unofficial court photographer to the final glorious efflorescence of the City of Light.

—JED PERL

Fiercely independent women became contemporary icons before Man Ray's lens. From top: Nancy Cunard, heiress and founder of the progressive Hours Press, who popularized the African bracelets she wears in this 1926 portrait; Kiki as a musical instrument in the Surrealist joke "Le Violin d'Ingres," 1924; and painter and sculptor Meret Oppenheim, photographed nude and smeared with printer's ink in 1933, before she created her famous Surrealist fur-lined teacup.

DETAILS, LAST PAGES

call me garçonne

When women cut off their hair in the 1920s, it was a bold affidavit of freedom. Sixty years on, a haircut still delivers a powerful message

BY JODY SHIELDS

The first women to shorten their hair in the 1920s grabbed their share of attention—much of it backhanded, because the revolutionary bob cut was greeted as a calamity.

Fiercely described (often by men) as "masculine" and tagged with the boy/girl title "garçonne," short hair was said to cause baldness, head colds, stiff necks—and unemployment. They were right about unemployment. Soon "no bobbed-haired women need apply" signs were posted in offices.

The main complaint: it was hard to tell bobbed-haired women from men. More subtle was the effect of a woman's short hair on society. Simple, untrimmed tresses, which needed little care, made it difficult to distinguish which class a woman belonged to.

Dancer Irene Castle took a meek bow, saying, "I believe I am largely blamed for the homes wrecked and engagements broken because of clipped tresses. . . I cannot resist the scissors," she gleefully added.

Why does a haircut become all the rage? What starts a style? Sometimes it can be traced to an event, a person. In the twenties, one of the first women to popularize the new bob was actress Louise Brooks, who wore the classic model: bangs down to the brows, cut to the ears on the sides. Her stick-straight hair looked as if it had been carved, not cut with scissors.

Man Ray's muse—the modern woman of the 1920s—also wore her hair in a short bob. Her close-cropped beauty still evokes admiration. There is a sixty-year difference between the contemporary portrait by Robert Mapplethorpe, shown here, and Man Ray's photos on the preceding pages. While makeup may betray the date of the photographs, the women's short hairstyle stands beyond fashion.

Why? Because of the paradox of its enduring appeal: a bob is childishly demure, yet calculating, quirky, and soignée; neatly precise, yet it invites a tousle.

When a woman cuts her hair, she creates fresh erogenous zones and effects—the sensual turf of a newly bared neck, the silk flutter of hair around the face.

No matter how complimentary, even a classic style obeys the rule of fashion dominoes: when a clothing silhouette changes, the hair falls in line.

That's the logic behind today's short hair comeback. The pouf skirt has collapsed, shoulder pads have been knocked out of jackets; ergo, there is a return to the short, neat, bobbed head.

It's an appropriate moment, for this year marks the twenty-fifth anniversary of the bob's second comeback, introduced in London during the swinging sixties. That time around Vidal Sassoon led the way with his geometric, sharper version.

Although today's bob is softer, what hasn't changed in over six decades is the bravado of short hair.

According to Sassoon, the bob is "youth giving"—but perhaps it's not so much what the style gives, as what its utter simplicity doesn't take away from the woman who wears it. ▽

Lara Harris photographed by Robert Mapplethorpe. Her short bob by Didier Malige for Jean Louis David; ivory silk long-sleeved shirt with wide collar by Salvatore Ferragamo; makeup, Bonnie Maller. Details, last pages.

POISE AND POWER
In her Manhattan apartment, Anne Bass wears an Ungaro couture dinner skirt and blouse. Behind her is Morris Louis's Lower Spectrum, 1958. Opposite is the entrance hall, recovered in shades of gray. Degas's *Little Fourteen-Year-Old Dancer*, one of six original casts, stands at attention before Balthus's *Young Girl at the Window*, 1955.

Editor
Andrea Lani Talley
Photographer
Oberto Gili

JOHN HEILPERN visits Anne Bass and discovers a quiet yet determined woman with a lot of clout

THE BASS

RESERVE

Anne Bass was showing me the breathtaking art collection in her apartment—Balthus, Rothko, Degas, Matisse, Picasso, several Monets—when we came to a room and she said earnestly, "I'm sorry it's such a mess." But there wasn't any mess. Except for a portable stereo left behind by her children, the room was immaculate.

"Mrs. Bass," I couldn't help saying. "Relax." And to her credit she took it well and replied, "I'm *trying*."

She was. She is naturally reserved and private, but there's a tenacious quality to her. She is a woman, I would guess, who does not like to fail at anything—even an interview.

Though she is prominent in the society and arts worlds of New York City and Fort Worth, Texas, little is known about her except, perhaps, that she was recently and painfully estranged from her husband of twenty-one years, billionaire Sid Bass. The late Charlotte Curtis of the *New York Times* wrote of her that she is the sort of woman one assumes lives a sheltered life, and mostly she has.

When I arrived to meet her, a rather jolly secretary showed me into the library. To my surprise, the sound of rock and roll was blasting through the elegant Park Avenue apartment.

"It's been quite a day," said the secretary. "Mrs. Bass will be here shortly."

"Bet she's on time," I said.

"Bet she isn't," she replied.

"Bet she is."

"I don't want to take your money."

Through the library's French doors, I could see several girls embracing in the

FLOWERS BY JOEL HANDLER

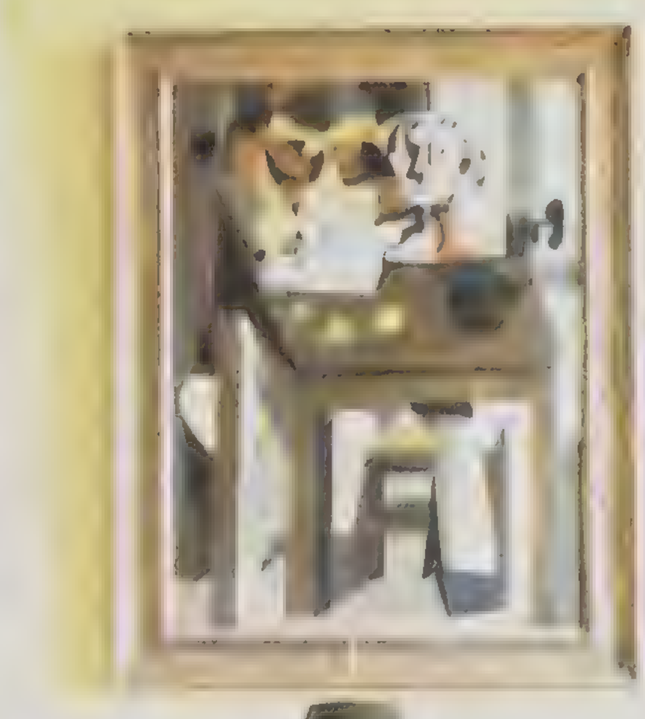
ART FORUM
The main drawing room is flooded with sunlight. The furniture is George II and George III; the carpet, an Axminster English needlepoint. A pair of Rothkos, *Shades of Red, 1961* and *Number 1, 1962*, flank the door into the dining room.

hallway by a Degas sculpture of a ballerina. "Oh noooo!" said Hyatt, the elder Bass daughter, who was returning to Princeton lugging with her a four-foot replica of a Heineken bottle, "I can't stand it." It had been the seventeenth birthday of the younger daughter, Samantha, who attends Spence, and several schoolfriends had stopped over for the party. "This is sad," said another, entering the hallway to kiss the girls good-bye, happy they'd had a good time. She was Anne Bass, a petite figure, formal, with the turned-out, perfect poise of a dancer.

She came into the library looking a little nervous and smiling broadly. "I'm sorry to have kept you waiting," she said. "Is there anything I can get you?" Tea was served by a butler. She puffed on Vantage Ultra Lights.

"Have you really read *Plutarch's Lives*?" I asked, glancing at the leather-bound volumes on the bookshelves. "No!" she answered, and laughed lightly. "Life is divided between books read and books to be read. It's reassuring. Whatever happens in life, there's always this comfort—*books*."

This daughter of John Hendricks, a distinguished Indianapolis surgeon, and Jean Brown Hendricks, an amateur golfer, studied art history and Italian *(Continues, page 388)*



ATTENTION TO DETAIL
The library, top, features rare George II chairs and a George III gilt pier mirror. Center: Balthus's *Three Sisters*, 1966, hangs over the fireplace in the drawing room. Bottom left: the library's 19th-century English gros point carpet. Bottom right: Picasso's 1925 painting *The Drawing Lesson*, above a writing desk. Opposite, clockwise from top: Mark Hampton's watercolor of the mirrored dining room; the Bass daughters, Hyatt and Samantha, in their own living and entertaining room; the kitchen with fresh flowers; the fireplace in the library; Matisse's 1947 *Interior* in the drawing room.

ILLUSTRATION BY MARK HAMPTON

BOOKED UP
Rare books on artists, gardening, and ballet, hand-bound by a French artisan in New York City, sit on a porcelain-inlaid Japanese table.

DANCER'S DISCIPLINE
On the mantel in Anne Bass's gray bedroom, Degas's *Dancer Tying Her Shoe*, one of the few artworks in the room.

EVENING ATTIRE
Anne Bass's dramatically swagged bed, above, is surrounded by stark, bare windows. "I wanted my bed to look like a 17th-century dress." At night, thin shades are lowered electronically. Opposite: evening gowns by Ungaro, Saint Laurent, and Givenchy.

BASS HABITS

André Leon Talley details the careful cultivation of Anne Bass's style

Perfection is everything to Anne Bass, and her passion extends to details both large and small. For her recent dinner dance for 120, she had plates designed and hand-painted in Sienna. She created a romantic setting for the party by having Alain Vaes, who designs sets for the New York City Ballet, paint large murals depicting the exterior of the Villa Balbianello at Como. In the gentlemen's lounge, she placed huge flasks of one of her favorite scents, Hamman Bouquet.

This care is an everyday element. Fresh linens are ironed and meticulously folded, carried to closet or bath in blond wicker trays lined in scalloped-edged French piqué. In the linen closets, towels and linens are layered with handwoven fans laced with fresh vetiver from Louisiana.

Mrs. Bass spent four years working with Mark Hampton to evolve her apartment. "Working with Mark was a pleasure," she says. "I think we both have vivid imaginations. I like to work with people who understand without saying much. We just seemed to have a silent understanding about things like stripping a vile green damask off the drawing-room furniture and toning down its gilt so it is barely there, almost invisible. I very much believe in lighting that doesn't come from lamps—lots of candles on glass and light-reflecting surfaces. I think the hall has about a hundred shades of gray to get that color."

Both agreed that the existing architecture of the apartment, which had once belonged to a Vanderbilt, was appropriate for her paintings. "The vocabulary is traditional and it would have been a sin to remove it and make it totally modern. What is important is that the rooms

(Continues, page 388)

Fashion Editor
Diane Cunningham
Photographer
Hans Feurer

gold CURRENCY

Often, gold is thought of as gaudy the domain of Hollywood actresses on the decline. Today, it's significantly softer, fresher, younger. The difference is in the satiny shine and in the way it translates from makeup to clothes. On the face, gold is used sparingly to accent a single feature: a rosy-beige lip color outlined in soft gold pencil, or a matte gold eye shadow brushed lightly around the eyes and into the brows. Hair is awash with golden lights that let the natural color shine through. On the body, gold is one bold stroke of color: a gold hat, a fabric that shimmers, and wraps, or the most brilliant manifes

Gold turns up in different, contrasting finishes. Stretch Lycra looks like rubbed-smooth satin; the softest leather looks shiny, hammered.

This page: Donna Karan New York's tank suit, about $140. Bergdorf Goodman; Knit Wit, Philadelphia; Madison, Virginia Beach VA. Donna Karan New York belt. Opposite: cropped leather bolero with silk satin lapels. By Saint Laurent Rive Gauche. About $1960. Bergdorf Goodman; Saint Laurent Rive Gauche Boutique, Washington DC, Chevy Chase MD; Martha, Palm Beach FL. This page: lips should look natural at the beach: Dior's Sunshine lip gloss #297. Opposite: adding a transparent shine to hair, Cellophanes by Sebastian. Details, last pages.

The most precious accessories are touched with real gold: an evening bag is as finely crafted as a bracelet; a necklace is displayed on the body like sculpture.

Opposite: a leather bag with 24-karat gold-leaf wooden balls. By Paloma Picasso. About $470. Saks Fifth Avenue; Neiman-Marcus; I. Magnin. This page: graduated leaf necklace with a rich 18-karat gold wash patina. By Frances Patiky Stein. About $625. Bergdorf Goodman; Marshall Field's; Holt Renfrew of Canada. Lipstick that complements the glow of gold: here, Clarion's Golden Taupe. Details, last pages.

Gold in a variety of textures — from bright lamé to sheer chiffon — combines for an ornamental yet understated effect

Opposite: Zoran's elastic-waist silk lamé shorts, about $450. Barneys New York; Zoran Boutique, Washington DC; Ultimo Ltd., Chicago. Gold straw hat by Saint Laurent Rive Gauche. About $320. Saint Laurent Rive Gauche Boutique Femme, NYC.
This page: gold silk matte lamé halter bodysuit and silk chiffon pants by Giorgio di Sant'Angelo. Bodysuit, about $495; pants, about $770. Barneys New York; Martha, Palm Beach FL; Ultimo Ltd., Chicago. Another shimmering texture, on cheeks: Chanel's Golden Silk blush. Details, last pages.

Exterior Decorating

Fashion's strongest point this season, and one that continues into spring: ornamentation. It shows up as silk roses on a bolero, or as intricate embroidery on slippers inspired by a rajah's. Worn alone, one highly decorative piece gives dressing a great focal point

When the foot is the focal point, the glitter starts at ground level with jeweled, embroidered shoes. Left, the most dressy example, from Andrew Gn[illegible] About $1,280; for Bergdorf Goodman, Fifth Ave. at 58th, Chan[illegible] SC; Neiman-Marcus, Beverly Hills. These six pages: hair, Oribe for Oribe at Pe[illegible] makeup, Laura Mercier for Trish McEvoy. Details, last pages.

Fashion Editor: Carlyne Cerf de Dudzeele
Photographer: Steven Meisel

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Pop culture icons (saxophones and dollar signs) have now become accessories.
Opposite: sequined, beaded brooches pinned to Natori's velvet fox-trimmed bustier. About $375. Saks Fifth Avenue; Marshall Field's; Jacobson's. Lesage brooches and bracelet. Gloves, Wendy Gell Jewelry. This page: one way to take high-rise boots a step further—by mixing up different pairs. Suede boots by Miss Maud. Bow boot, about $1100. Lipstick boot, about $1135. Miss Maud, NYC and Manhasset NY, Boston MA. Details, last pages.

An accessory can be a jacket that looks like a garden of roses or a bra that resembles a charm bracelet.
This page: Rachel London's pink rose bolero is lighter than air. About $835. Barneys New York; Gloria S., Bel Air CA; Tiziana, Los Angeles. Opposite: Jodi Head's "casino" bra, paved with lucky numbers and dice. About $650. Bergdorf Goodman. Details, last pages.

a new focus

After emphasizing legs for several seasons and bringing back the shortest skirts, designers are setting their sights higher. At the spring collections, legs were covered by long skirts or pants, while the upper body was bared and decorated: off-the-shoulder necklines, sheer bodices, and wrap-and-tie scarf looks appeared on every runway.

On top at night: sequins, rhinestones, Pop Art swirls. Above: rhinestone bows on a wool double jersey cardigan. By Adrienne Vittadini. About $290. Bergdorf Goodman; Burdines; Adrienne Vittadini, St. Louis. Center: Adrienne Vittadini's colorful sequined jacket. About $305. Saks Fifth Avenue; Neiman-Marcus, Chicago, Beverly Hills; Dayton's. Opposite: a lambswool pullover sweater—with sequins. By Cathy Hardwick. About $175. Bonwit Teller; Marshall Field's; I. Magnin. These four pages: hair, Madeleine Cofano for Bruno Dessange; makeup, Margaret Avery. Details, stores, last pages.

Fashion Editor: Polly Mellen
Photographer: Neil Kirk

Jewels,
embroidery,
extravagant extras.
Lavish ornamentation
began at the couture—
at couture prices.
Now it filters down to
clothes that any woman can
find. The shapes
are classic, familiar:
cardigans, boleros, T-shirts,
the simplest black
dresses. And only one piece
gets the glitz—
a sequined sweater turns up
with silk shorts;
a bright satin raincoat
slips over a sequined dress.

economy CLASS

Colorful, clever coats give small dresses huge potential. Left: Patricia Field's body-hugging nylon and spandex halter dress. Victor Costa's richly quilted satin coat. Center: Randy Kemper's sequined tank. Drizzle by Carol Cohen's satin raincoat. Right: velvet camisole dress by Karl Logan. Ostrich-feather bolero by Jeanette Kastenberg for St. Martin. In the background: David DePino Extravaganza (third from left) and the House of Extravaganza members doing "The Vogue." Details, stores, last pages.

YVESSAINTLAURENT

NEIMAN MARCUS • BERGDORF GOODMAN

talking fashion...

Vogue surveys the hairstyles of some hair-raising eccentrics; talks to The All New Dating Game *host Jeff MacGregor; polkas at Canal Bar for BAM; browses with Martha at her NYC boutique*

Talking Fashion Editor:
Gabé Doppelt

Club queen Nell Campbell, back from Australia, bares it in a Parisian showgirl's corset.

ARTHUR ELGORT. Hair and makeup by Grey Zisser for Bumble & Bumble, NYC

talking fashion...**Prime cuts**

Hair transcends history. It's easy to forget whether Marie Antoinette married Louis XIV or Louis XVI, but everyone knows her hair was piled high and powdered white. Cleopatra ruled Egypt in 30 B.C. Or maybe it was 300 B.C. Did she have bangs? You bet. She used henna, too.

Out-of-the-ordinary hair ensures comment, if not immortality. Quick: what did Louise Brooks do? Who knows, but her hair was bobbed when she did it. (And isn't that more important than starring in *Lulu?*)

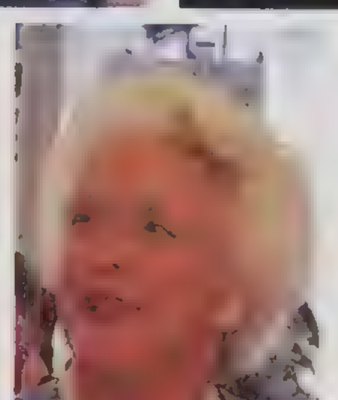
Adopting a strange hairdo remains one of the quickest ways to get attention. Look at Bo Derek, Madonna, and Ted Koppel. It's also the most painless way to change one's appearance. Hair can be dyed, cut, twisted, and shaped—*without anesthesia*. Some people make the most out of the least: Telly Savalas might have been just another two-bit, toupee'd actor if he hadn't bared his skull.

Time will tell whether hair's importance will persist. Centuries from now, people will either remember Indira Gandhi as the first female leader of India or as that prime minister with the *craaazy* white streak.

—NELL SCOVELL

1

2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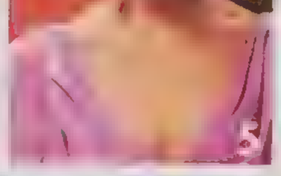
1. Richard Gere
2. Kathleen Sullivan
3. Barbara Bush
4. Steve Martin
5. Marie Seznec

4

Prematurely gray: Gray is considered a dignified color, and people with prematurely gray hair tend to be given more respect than they might otherwise receive. This may explain why Richard Gere and Kathleen Sullivan don't tint their hair.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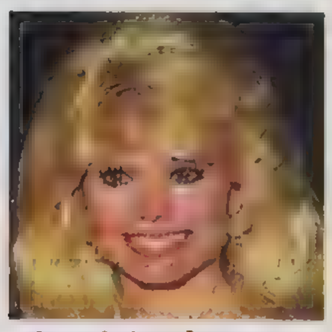
Ann Landers

Ivana Trump

Nancy Reagan


Loni Anderson

Raisa Gorbachev

Margaret Thatcher

The lacquered look: Martial-Law Hair stands at attention. If a strand moves, it gets shot.

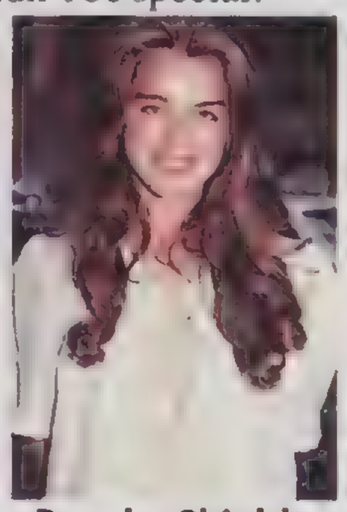
Post-maturely blond: They may be old, but their hair stays young. If you were blond at six, you can be blonder at sixty.

Barbara Walters

The controls: Years roll by and their hair remains the same. These are the controls by which we judge the eccentricity of others. If we all dyed our hair pink, then Zandra Rhodes wouldn't be special.

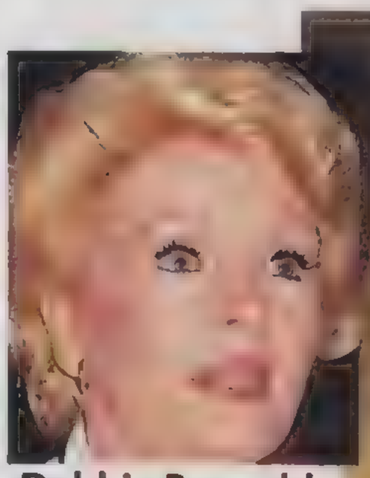
Mary McFadden '72

Gloria Steinem '76


Brooke Shields '81

James Brown '80

Jacqueline Onassis '77


Debbie Reynolds

Ginger Rogers

Carol Channing

David Bowie

Joan Rivers

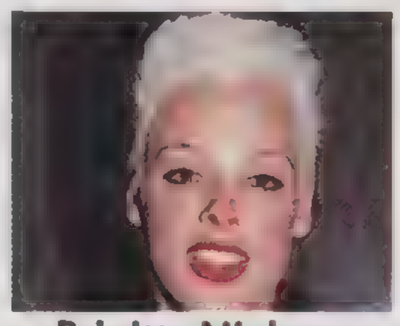
Judith Krantz

How high does it get?

John Sex

Don King

Buster Poindexter



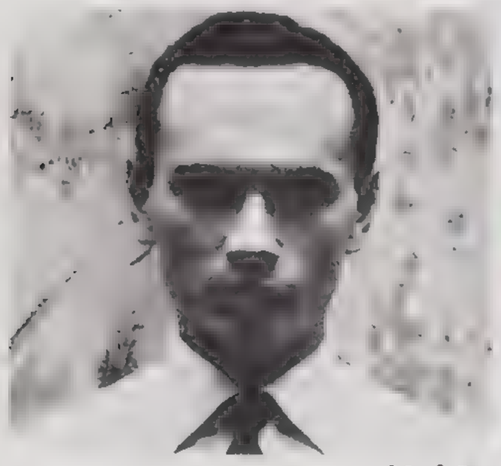
Brigitte Nielsen

Brian Bosworth

Sinead O'Connor

The hair is always greener... Everybody wants what the other person has. And one just wants it all.

Before bald: You hardly recognize these men with their hair. But despite their blatant baldness, both have succeeded in high-profile careers. This proves that it is better to have talent than hair.



Yul Brynner

Michael Clark

The hair-name connection: In one of Plato's *Dialogues*, Socrates concludes that names do not create an image of that which they represent. Hah. Consider these people and their hair colors.

Joan Blondell

Lynn Redgrave

Shirley Temple Black

Spalding Gray

Betty White

Joan Jett

Carol "Brunett"

Rachel Auburn

(Talking Fashion *continues, page 376*)

Photo credits, details, last pages

talking fashion...

Dating fame

Into the polyester world of game-show hosts comes a man who's surprisingly stylish and articulate. JOHN DUKA *investigates*

Hollywood, as someone once observed, is all front and no back. It is the land of car phones, of rhinestone-studded pastel sweatshirts, of starlets constantly fidgeting with their shoulder pads. It is the birthplace of the hairdo of the 1980s—that nasty mass of moussed, frizzed hair that stops wiggling somewhere at breast level and is the offspring of Victoria Principal. It is the country where male film stars never die—they just get more tan.

And it is the parade route of an endless army of mindless television personalities: Vanna White, mute and badly dressed; Bert Convy, ingratiating and permed; and Gary Collins, who adds a terrifying new dimension to the expression "bottled blond." Into this dead zone of nonstyle, however, has stepped an incongruously stylish, well-educated young man, a game-show host no less, with more hip irony in his delivery (and an ability to make fun of his guests without drawing blood) than anyone since Groucho Marx. His name is Jeff MacGregor; he is the host of *The All New Dating Game*, and he is my hero.

"Yes," says MacGregor, "I am the anti-host, the game-show host from beyond the gates of Hell, evil incarnate, evidence of a squandered intellect."

He has become, as well, a cult figure. When he joined *The All New Dating Game* a year ago, the show, in its third incarnation, was far down in the national ratings, occupying eightieth place. With MacGregor, it already has risen ten places in the Nielsen ratings. Advertisers are donating bigger and better parting gifts for the losers ("A year's supply of something or other," says MacGregor.) Women in the audience howl and blow kisses when he steps onstage.

For them, there is every reason to squeal. MacGregor looks almost Ken-

HÉLÈNE TRAN

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talking fashion...

doll perfect, and he wears clothes better than anyone on television. Not one, but two designers work on his clothing. They select the fabrics and have suits custom-made by Botany 500 for MacGregor's faultless frame. "I just haven't hit the middle-aged-game-show-host spread," he says.

Syndicated around the clock, MacGregor has become the study break of choice for thousands of college students across the country. "In Los Angeles at dinnertime, we kick Tom Brokaw up and down the street," says MacGregor. Viewers aged eighteen to twenty-five flood the show with requests to appear as guests. ("To be on the show, you really have to be after a date or after the trip that the winner gets to, say, Honolulu or Memphis," says MacGregor. "Tennessee, not Egypt.") Lucille Ball is a fan and told him so as their plane landed in Los Angeles ("I nearly fainted").

MacGregor looks almost Ken-doll perfect, and he wears clothes better than anyone on television . . . women blow kisses when he steps on stage

For those who work and have never had the pleasure, *The All New Dating Game*'s format is simple enough: three contestants, hidden behind a screen, are quizzed by a member of the opposite sex, who then chooses the lucky person with whom he or she will go on an all-expenses-paid vacation. Two factors, however, set *The All New Dating Game* apart from other game shows. The first is MacGregor's irreverence and barely disguised contempt for the medium. He simply can't stop himself from laughing at what's going on. One of the contestants is asked, "If you were a frying pan and I were an egg, how would you cook me?" MacGregor reacts, as he often does, with perfectly timed mocking gestures. His eyes widen, his lips pucker, he hunches his shoulders. A male athlete comes out, fairly bursting at the seams of his sports jacket. The audience screams appreciation and MacGregor says, "I see you've got your stud meter pegged," his hand moving back and forth in the air to gauge the audience response. A station break and MacGregor tells the television audience to spend the next two minutes straightening its sock drawer.

"I never expected to be doing this," says MacGregor. "But I'm not ashamed of it. I didn't even want to move to California. I'm from Connecticut. In California, you go out on a date and the first question out of a person's mouth is: 'Do you really like my 8 x 10?' There are more beautiful people here per cubic inch of swimming pool than anywhere in the world. Which is why I like to visit my mother in the Midwest. Everyone there is overweight and they can't fit into BMW s."

MacGregor took the job with *The All New Dating Game* with the proviso that he be allowed to do what he likes to do; and what he likes to do is poke fun at the conventions of dating and television. "My original goal was to work in network news," he says. "After doing that, I discovered that TV news is just as much an entertainment medium as the rest of television but there's a certain smugness among news people that keeps them from acknowledging it. Television has gotten so full of itself, and so pompous, that anyone who stands down there and yells at the ivory tower is going to be noticed. So I thought I'd yell a little bit. I ended up following what my parents taught me—the value of being creative and pursuing a nontraditional way of life."

The other factor that accounts for MacGregor's success is his appearance. MacGregor makes a calculated effort not to look like other game-show hosts. His hair is always perfectly tousled and his skin is a perfect melding of ten different shades of tan.

"Frankly, my personal style is to stay home and watch television in my underwear," says MacGregor. "On the show I do have a reluctance to look like I'm wearing a hair helmet, which seems to be standard for TV. I don't know that how I look is a function of what I wear but how I wear it. I just try to tell myself I'm not on a game show wearing a suit, for God's sake. Looking good is not always helpful anyway. When I first got here, everyone said I couldn't be funny because I wasn't goofy-looking enough. I fooled them, huh?"

(Talking Fashion *continues, page 380)*

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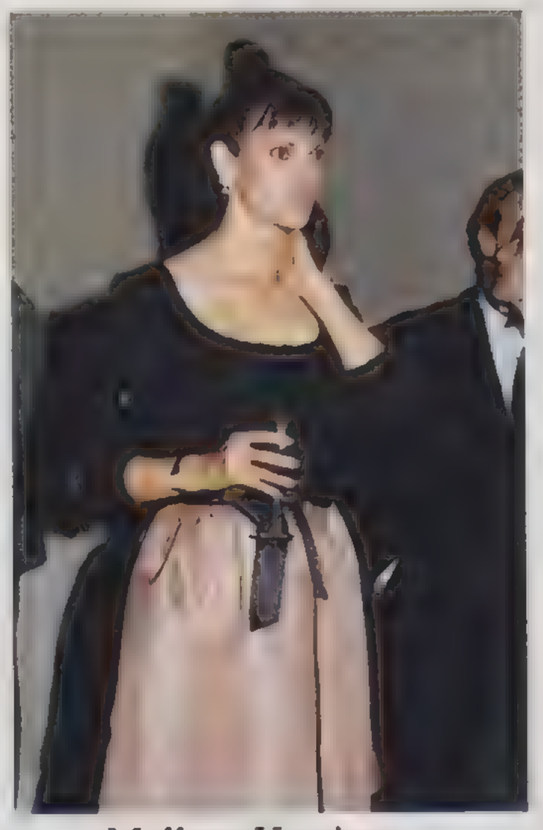
Talking fashion...

Best of Beene

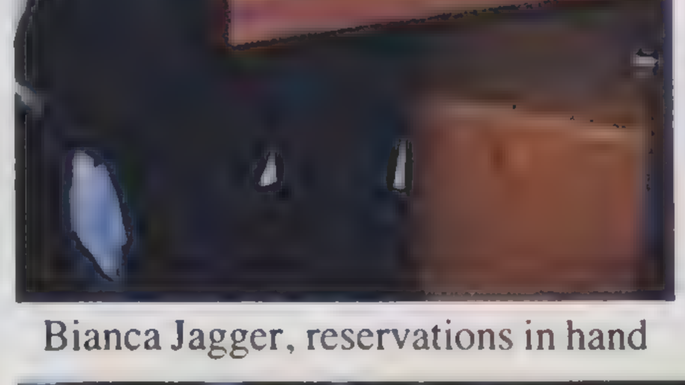
The Geoffrey Beene exhibit at NYC's National Academy of Design opened with dancing and champagne. Twenty-five years of Beene designs were on display, some loaned by Twiggy and Joan Rivers.

Geoffrey Beene



Mallory Harrington

Dianne DeWitt; Edward Menicheschi



Bianca Jagger, reservations in hand

BAM jam

Members of the Brooklyn Academy of Music's Next Wave Producers Council held their annual meeting at Canal Bar (owners Brian and Anne McNally are co-chairs this year) and set the place jumping. Between drinks and dinner, accordionist Guy Klucevsek played five selections from his upcoming "Polka from the Fringe" concert. Throughout the night, would-be restaurant patrons kept trying to crash the party.

Bar staff, l-r: Miriam Gruela, Todd Gribben, Julie Szczesny, Kendehl Thompson, Dom Chianese, Lily Ramos

Kenny Scharf

Starving artists

After viewing new works by Kenny Scharf at Tony Shafrazi's SoHo gallery, guests (including fellow painter Keith Haring) moved on to M.K. There, stomachs growled: the dinner, scheduled for 8:00, began at 11:00.

Steve Rubell; Carolina Herrera

Naomi Campbell; Iman

Next Wave Council co-chair Brian McNally

Restaurateur Ulrik Trojaborg; Anne McNally

PATRICK MCMULLAN; GEORGE WHIPPLE III

(Talking Fashion *continues, page 385)*

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Reflections on Grace.

"Her two favorite words are Check Mate.

She believes in shopping as therapy.

And I can't say enough about her legs...."

Silk Reflections

It's the way you wear your Hanes.

talking fashion...

Designer Marc Jacobs arrived wearing half of a tuxedo, boxer shorts, and biker boots.

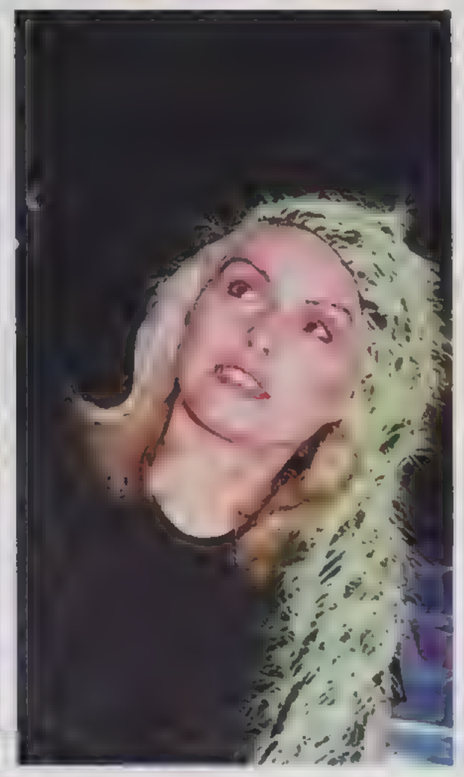
House of Field. NYC boutique owner Patricia Field gathered her "family" of mod friends and threw a ball that resembled a beauty pageant. Emcee/producer Myra Christopher practiced crowd control as celebrities judged competitors on their "moves" (part dance, part prance) and avant-garde costumes. . . . The inspiration for the party? "Blacks and Hispanics started giving balls in Harlem during the seventies," Field says. "I'm bringing the tradition downtown and into the mainstream." —HELEN ELIZABETH LEE

From left: Barbara Dente, Patricia Field, Debbie Harry, and Dianne Brill

With six hours down and one to go, judge Malcolm McLaren starts to fade.

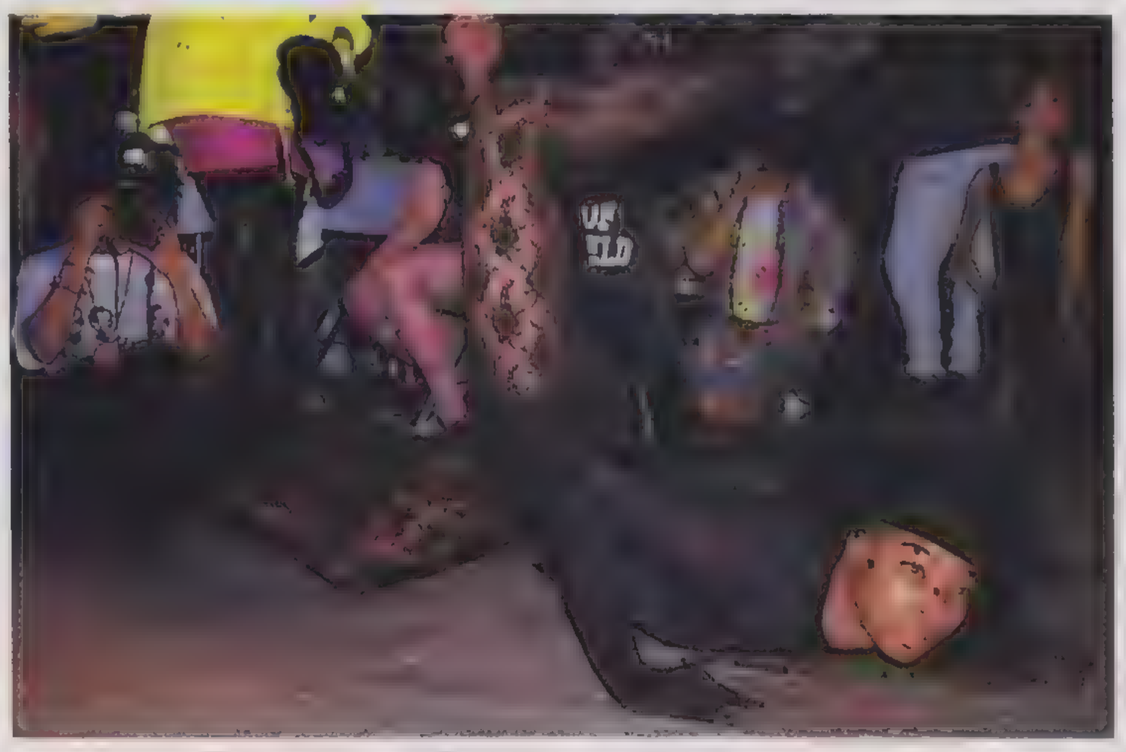
Mary McFadden; Giorgio di Sant'Angelo in his stretch skirt

Photographer Steven Meisel casts his vote: a perfect ten.



Debbie Harry in a Stephen Sprouse hat

Photographer Arthur Elgort



Fidel Cortez Field shows his best moves.

"Ladies-in-waiting" Liz, Naima

ROXANNE LOWIT

(Talking Fashion *continues, page 386*)

The Mystique of Martha

In an age of fast-food clothing stores, Martha is the last bastion of a gentler past

The grande dame of retailing holds court

I am in the dressing room at Martha, the Park Avenue dress salon, trying on an emerald green silk satin Bill Blass dress for an event I have invented to get in the door. One doesn't browse in Martha. One must have a purpose and a pocketbook. For the latter I have resurrected my departed grandmother and given her a best friend who's a loyal Martha customer. For these lies I am pampered—and guilt-ridden.

It hurts to lie to Martha. She's so cute—all cotton-candy hair and seafoam-green eye shadow. She's a bit stooped now—she is at least eighty—but she doesn't stop for a minute. She pats, she clucks, she says "Heddo" in that adorable twenties way. She jokes that her emerald, the size of a small Latin American state, would be perfect with my dress. And I agree, of course, because we are in cahoots. This is the charm of Martha. Once you establish—honestly or dishonestly—that you are part of the axis that keeps her in business, you become family.

It is a small axis, to be sure, but moneyed enough to keep Martha doing more than $20 million in retail sales a year. The names are well-known—Mrs. Guest in New York, Mrs. Massey in Palm Beach, even Diana Ross and Barbara Walters—but Martha scoffs at requests to match them with favorite designers. "We are VEDDY secretive," she says. Most are the same women who bought Norman Norell's perfect black suits decades ago, and who buy Blass and Balmain and Galanos still. Their granddaughters are fitted for $30,000 Pat Kerr wedding gowns and come to dress and make up at Martha on their way to the wedding. It is just like home, the way it used to be.

There are housemen, maids, crystal on the sconces, plastic runners on the floor. Everything is familiar, which explains why her customers stay. They don't need Martha as a conduit to the couture—they need her as a conduit to a dying culture.

Martha Phillips, like her friend Estée Lauder, broke into the business in the thirties. Her first shop was on the twelfth floor of a building on Madison Avenue. Now she and her daughter, Lynn Manulis, are partners in a business with shops in Palm Beach, Bal Harbour, and New York City. But the old values are still there. "I treat them like my own," she says of her staff. And so she should— top salesladies typically sell about $50,000 worth of merchandise a day.

It is Irene who quizzes me on the color of my evening shoes. She thrills to my purple Maud Frizons. "You must wear them with mauve stockings." With the black peau de soie pumps, she counsels a black silk rose near the face "to pull it all together." (They are very big on roses at Martha—so good at hiding so much.) They are veterans, these ladies, with their heavy eyeliner and tough-cookie ways. These are the same ladies who, in other, smaller towns, wear gold mules and rhinestone-rimmed reading glasses that hang from chains around their necks. But they don't live as well as Irene, who spends the winter at the Palm Beach store and three months on holiday in Paris.

In the next dressing room, a well-heeled matron is buying what appears to be Blass's entire spring line. In the salon, the regulars are making dinner dates. "There is a segment of the population who lives beautifully," says Lynn Manulis. "We do business with one-tenth of one percent of the people." —**JULIA REED**

(Talking Fashion *continues, page 396)*

GEORGE LANGE

Peter Ogilvie © The Gap 1988

FIRST RESORT.
Mock turtleneck
of soft cotton knit.
In two colors. $28.
Paired with high-waisted
rayon pants. $36.
Just part of our new
resort collection.

GAP

THE BASS RESERVE

(Continued from page 348)

literature at Vassar and was raised, she told me, to strive for excellence. She is on the International Best Dressed List (and she's currently reading the novels of Turgenev). "Look at this," she said, excitedly showing me a beautiful book of Louis XIII costume designs for the court ballets. "Aren't the drawings wonderful?"

Her grandmother, the wife of a real-estate man and philanthropist in Indianapolis, loved the ballet. Her mother had originally wanted to become a dancer (a career considered unsuitable in those days). "I studied ballet as a child," Mrs. Bass told me, "and I took modern dance at Vassar because I preferred it to basketball." In her mid-forties, she still takes an hour ballet class every morning.

It is her midwest work ethic that shapes her persistence and sense of duty. In Fort Worth, she is involved on the various boards and committees of the Ballet, the Symphony, and the Modern Art Museum (of which she is also chairman of the acquisitions committee). In New York City, she is also a member of the International Council of the Museum of Modern Art and a member of the board and executive committee of the New York City Ballet, of which she is also chairman of special events, or fund-raising galas.

In other words, Mrs. Bass is an arts patron with clout. In a single gala night, she routinely raises an average of $650,000. She was chairman of the fiftieth anniversary fund-raising drive for the School of American Ballet when a phenomenal $10 million plus was raised.

She is a formidable committee member—her critics say too zealously so. There was an uproar three years ago when it appeared that Mrs. Bass was threatening the authority of Lincoln Kirstein, the legendary cofounder with George Balanchine of the New York City Ballet. If so, peace has since been restored. At a recent dinner dance at her New York City apartment, seated next to her was Lincoln Kirstein.

But the incident raised a continuing and crucial issue faced by patronage throughout America. Before he died, Balanchine said, "*Aprés moi*, the board." (As opposed to, I assume, "*Aprés moi*, the bored.") Who decides artistic policy, I asked Mrs. Bass—the committee members with legal and corporate backgrounds and wives of the wealthy, however well-meaning? Or the artists?

"There's a rather blunt expression, which I think applies to all arts patronage," she replied emphatically. "Give, get, or get off. I would never want to interfere artistically. I'm there to support. I'm there to believe in the artists and let them flourish."

Nicely put. But what, I wondered, did she see as her biggest fault? "I'm a bit of a perfectionist," she replied carefully.

"How can you be a bit of one?"

"All right. I *am* a perfectionist. Constantly trying to do better. It can get out of hand if you're not careful."

In time, she went on to talk about many things: her enthusiasm for the cult movie *Baghdad Cafe*; for modern architecture (the Bass house in Fort Worth was designed by the hard-edged modernist Paul Rudolph); for the slow-burn, patient pleasures of gardening (her Fort Worth garden was created by the doyen of English landscape gardeners, Russell Page); for the art of cooking ("I used to cook before we got a cook.") her children, and the shadow of her broken marriage.

But sooner or later, she came back irresistibly to the world of ballet. Like many people, including myself, she never fully realized until she saw a ballet close up backstage that dancers actually get out of breath. "It's incredible!" she said. "The effort it takes. I'd never watched a performance backstage until the New York City Ballet came to Fort Worth seven or eight years ago. I remember the shock I felt. The breathlessness, perspiration, dancers dying at the effort. In a way, it wasn't even pretty to watch."

"They create an illusion?"

"Yes! It's an amazing illusion. You don't see the strain at a performance. You shouldn't. The better a performance, the more effortless it looks. Not many people really know the discipline that goes into striving for that. . ."

"What?"

"Perfection," said Anne Bass. ▽

Monet's *Houses of Parliament, Soleil Couchant*, 1903, hangs above the fireplace in Anne Bass's dining room.

BASS HABITS

(Continued from page 353)

had to be compatible with modern paintings. In rooms with no curtains, a sense of warmth had to be established, but the background for art also had to be attractive for people. I always think of people in rooms."

Visible in the library are countless deluxe editions of botanical books, volumes of drawings by Leon Bakst, and portfolios of original designs for ballets and Louis XIV *fêtes galantes*. Many of these have been bound in custom-made leather bindings that she collaborates on with her "secret French artisan bookbinder in Manhattan." These books and the other volumes that line the library walls attest to her lifelong condition as a die-hard bookworm. "I remember in the fourth and fifth grades reading every biography I could get my hands on. What inspired me most at that age? Women who were pioneers, such as Clara Barton, the student nurse who went to the trenches, and Agnes de Mille." Her all-time favorite nonfiction book is *The Memoirs of Madame de la Tour de Pin*. She admits it took her a decade to read Proust. Her copies are stuffed with piles of airline boarding passes.

She is known for attending parties in almost Baroque turnouts from Ungaro, ("I really love romantic clothes and I will always keep my favorite dresses.") but this season she has yielded to lean dinner suits with short skirts. For day, she wears black jeans, oversized turtlenecks, and romantic Russian-style boots to her ballet classes; for lunches, she chooses tailored suits to which she often adds a witty accessory, such as a crocodile pin from Isabel Canovas.

"I don't believe in decor that shows off," she says in summation. "In my homes, I establish a look and then, over the years, simply refine. I believe sharing beauty with family and friends is, in part, a responsibility. I hope that doesn't sound too midwest." ▽

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Resort to color—for the brightest holiday dressing. Calvin Klein cashmere crew neck sweater; skirt by The Moses Collection. For stores, see information for page 390.

in this issue...

Details, prices, more stores, more...on this month's looks

While on location in Greece, Vogue's fashion team took luxurious refuge in Santorini's cliff-climbing Atlantis Villas. Within walking distance of the shops and market stalls of Oia, this whitewashed Greek-island retreat also offers its guests daily breakfast, a salt-water pool, concierge and maid service, and stunning views of the Aegean from each villa's private terrace. Telex 293179 ATVI GR for rates and reservations.

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Page 4 (cover): left: Calvin Klein cashmere sweater, $580. Bloomingdale's; B. Barnett, Little Rock AR; Calvin Klein Boutique, Dallas; Holt Renfrew of Canada. Hat, J.J. Hat Center. Byrnie Butz Men's Hat Shop, Seattle. Right: Calvin Klein cashmere cardigan, $565, and tank top, $255. Saks Fifth Avenue; Calvin Klein Boutique, Dallas; Bullock's; I. Magnin. Giorgio di Sant'Angelo silk chiffon pants, $355. Charivari, NYC; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Hat, J.J. Hat Center. Byrnie Butz Men's Hat Shop, Seattle. **6:** Lee Miller: © Man Ray Trust/ADAGP-Paris/ARS-USA, courtesy Lee Miller Archives. **96:** shoes by Maud Frizon. **100:** inset upper left: sunglasses, Alain Mikli. Inset lower left: earrings, Les Bernard. Bracelet gloves, Paloma Picasso. Belt, Ruza Creations. Shoes, Espace by Robert Clergerie. Inset lower right: T-shirt by The Gap. Earrings, Christian Dior. Shoes, Espace by Robert Clergerie. **101:** inset upper right: sunglasses, Ray-Ban for Bausch & Lomb. Necklaces, Robert Lee Morris for Donna Karan. Belt, Ruza Creations. Inset lower right: watch, Audemars Piguet. **103:** inset left: hat and key pendant on chain, Screaming Mimi's. Gold chains, Kenneth Jay Lane. Boots, Donna Karan Shoes. Inset above: shoes, Garolini. Inset far right: bracelets, Martha Sturdy, Canada. Sandals, Bernardo. **110:** jacket by Karl Logan. Pants by Isaia, NYC. Cuffs, Mary Oros Jewelry. **133:** Turkish cotton robe, $100. Hammacher Schlemmer, NYC, Chicago, Beverly Hills. **154:** Claude Montana cotton knit sweater, $315. Cotton gabardine pants, $330. Charivari, NYC; Panache, Millburn NJ; Julee Julee, Westport CT, Palm Beach FL; Emphatics, Pittsburgh; Diagonale, San Francisco. Rings, Tina Chow and M+J Savitt. **156:** Grosvenor Canada Russian broadtail coat, $9000. The Fur Galleria, Cedarhurst NY; Thomas E. McElroy Furs, Chicago, Cincinnati; Kriegsman Furs, Greensboro NC. Sylvia Heisel silk top, $250. Linda Dresner, Birmingham MI. Salvatore Ferragamo wool pants, $380. Bloomingdale's; Panache, Millburn NJ. Earrings, Roxanne Assoulin. Choker, Stephen Dweck. **218:** illustrations from *Pre-Pop Warhol* by Jesse Kornbluth, published by Panache Press at Random House, © 1988 Random House, Inc. **243:** spandex bodysuit, $34. Spandex and cotton pants, $32. Both by Nancy Pollak. Horizontal, NYC. Shoes, i.e. Nike.

Resort to color

286-287: dress (on ironing board), Donna Karan New York. See page 300. Sneakers by Keds. See info. page 301. Location, Atlantis Villas: Oia, Santorini, Greece. **288:** Antron and Lycra with tactel suit also at Pulse Sport, Boston. Towel, designed by Primrose Bordier for Descamps, NYC. **289:** polyester satin skirt. Nan Duskin, Philadelphia, Baltimore. Necklaces, $12 and up. Craft Caravan, NYC; Middle Earth, Ann Arbor MI; Indigo, Minneapolis. **290:** cotton and rayon tank. Silk organza coat. **291:** nylon raincoat. Hat, see info. page 303. **292:** cashmere sweater also at Ruth Kishline's Country Clothes, Evansville IN. Silk chiffon pants. **293:** Silk chiffon top and skirt, $4000. Also at Nan Duskin, Philadelphia, Baltimore; Martha, Bal Harbour FL. **294:** cardigan and tank also at Bullock's. **296:** hat, J.J. Hat Center. For stores, see info. page 4. Sandals, Calvin Klein Collection Footwear. Bergdorf Goodman; Calvin Klein Boutique, Dallas. **297:** bikini also at Martha, Bal Harbour FL; Gallay, West Hollywood CA. Paul Smith cotton shorts and nylon jacket. Belt, Donna Karan New York. Saks Fifth Avenue; I. Magnin. **298:** Antron and Lycra with tactel bikini also available at Ayla, Ann Arbor and Birmingham MI; Max, Denver. Polyester chiffon skirt. Sweater, see page 292. Hat, J.J. Hat Center. Sandals, Bernardo. **299:** nylon and silk bathing suit. **300-301:** Gottex nylon

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and spandex bikini and cutaway maillot also at Everything but Water, Orlando, Miami, and Altamonte FL. Mary McFadden polyester satin skirt. Elements by Surika polyester chiffon skirt. Sneakers by Keds. For stores, call (800) 428-6575. . . . Donna Karan New York dress also at Charles Sumner, Chestnut Hill MA; Ruth Meyers, Oklahoma City. Liza Bruce Antron and Lycra with tactel bikini, $92. Bloomingdale's; Knit Wit, Philadelphia; Ayla, Ann Arbor and Birmingham MI; Max, Denver and Aspen CO. Belt, Donna Karan New York. . . . Mary McFadden skirt, see page 300. Beads, Craft Caravan. Craft Caravan, NYC; Indigo, Minneapolis; Middle Earth, Ann Arbor MI. . . . Liza Bruce Antron and Lycra with tactel swimsuit also at Ayla, Ann Arbor and Birmingham MI. Beads, Craft Caravan. See info. above. . . . Giorgio di Sant'Angelo also at Carol Rollo/Riding High, North Miami FL. Bandeau (shown as belt), Giorgio di Sant'Angelo. See page 297. **303:** left: sweater also at B. Barnett, Little Rock AR. Hat, J.J. Hat Center. Byrnie Butz Men's Hat Shop, Seattle. Towel, designed by Primrose Bordier for Descamps, NYC. Right: cardigan also at Bullock's.

321

Night detail

304-305: dress also at Sasha Frisson, Atlanta; Weinstein's, New Orleans; Tootsies, Houston. Gloves, Maud Frizon, NYC. Man's clothes by Giorgio Armani. **306:** jacket, $4000. Matte rayon jersey fabric available at Landau Woolen Co., NYC. Hat, De Vuono. Barneys New York; L'Animale, Englewood NJ. **307:** hat at Anne Moore, NYC. Tights, Fogal Legwear of Switzerland, NYC, Palm Beach FL, Chicago, Houston, Beverly Hills, San Francisco. **308-309:** dress also at Thalhimers, Richmond VA, Charlotte NC; Margaret Rice, Grosse Pointe Farms MI. Bracelet by sculptress Maria Snyder. **310:** dress fabric by Jasco. Dress also at Charles Sumner, Boston and Chestnut Hill MA; Nan Duskin, Philadelphia, Baltimore; Sara Fredericks, Palm Beach and Sarasota FL; Sharon Batten, Ontario, Canada. Hair pins, Robert Lee Morris, NYC. **311:** acrylic and wool with spandex dress. Patrick Kelly's bows sold separately. Dress and bows also at Sakowitz; Amen Wardy, Newport Beach CA; Macy's, San Francisco Coat over chair, Isaac Mizrahi. Bag, Maud Frizon, NYC.

Sheer effects

312: jacket, $380. Tucan, NYC, Houston; The Gazebo, Dallas; Avant Garde, Beverly Hills. Earrings, $120. Barneys New York; Stanley Korshak, Chicago. **314:** dress, $2000. Blue glass ring, Lynn Greene Collection. Pyramid-shaped ring, M+J Savitt. Bloomingdale's; M+J Savitt, Chicago. Shoes, Romeo Gigli for Diego Della Valle. Diego Della Valle, NYC. **315:** jacket fabric at S. Beckenstein, NYC; Hire's Fabrics, Houston; F & S Fabrics, Los Angeles. T-shirt fabric at Landau Woolen, NYC. Cream skirt fabric at Rosen & Chadick, NYC; Vogue Fabrics, Chicago and Evanston IL; F & S Fabrics, Los Angeles. Necklace, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Anne Klein Footwear. For stores, see page 316. **316-317:** clockwise from upper left. Luciano Soprani: sweater, Calvin Klein Sport for Men sweater, $165. Saks Fifth Avenue; Woodward & Lothrop; Calvin Klein Boutique, Dallas. Pants also at Mistique, Fort Lee NJ. Shoes, Manolo Blahnik, NYC . . . Giorgio di Sant'Angelo: Giorgio di Sant'Angelo stretch gauze top, $365. Barneys New York; Martha, Palm Beach and Bal Harbour FL; Tucan, Houston; Gallay, West Hollywood CA. Skirt also at Martha, Bal Harbour FL; Tucan, Houston. Hanes Hosiery. Lord & Taylor; Marshall Field's; Famous Barr, St. Louis. Shoes also at Neiman-Marcus, Atlanta, Bag, Roberto Cambronero. . . . Isaac Mizrahi top also at Neiman-Marcus, Beverly Hills. Isaac Mizrahi's wool and cotton shorts, $220. For stores, see page 317. . . . Ralph Lauren Classics blouse also at Polo/Ralph Lauren, Greenwich CT, Phoenix AZ. Ralph Lauren Classics wool sweater, $360, and wool gabardine pants, $250. For stores, see page 317. Earrings, M+J Savitt. Bloomingdale's; M+J Savitt, Chicago. . . . Carmelo Pomodoro: jacket also at Tucan, Houston. Calvin Klein Sport cotton sweater, $58. Saks Fifth Avenue; Calvin Klein Boutique, Dallas; Nordstrom, CA. Giorgio di Sant'Angelo pants also at Martha, Bal Harbour FL. **318-319:** polyester dress, $2690. Christian Dior Legwear. **320:** camisole also at Abrielle, Washington DC; Jacobson's; Nordstrom, San Francisco. **321:** skirt and top also at Panache, Millburn NJ; Caron Cherry, Coconut Grove FL; Ultimo Ltd., Chicago; I. Magnin. Necklace used as belt, Nicogati. The Nature Company, Beverly Hills. Anne Klein Footwear. Bergdorf Goodman; Neiman-Marcus, Atlanta, Chicago; I. Magnin. **322:** Rene Burri/Magnum.

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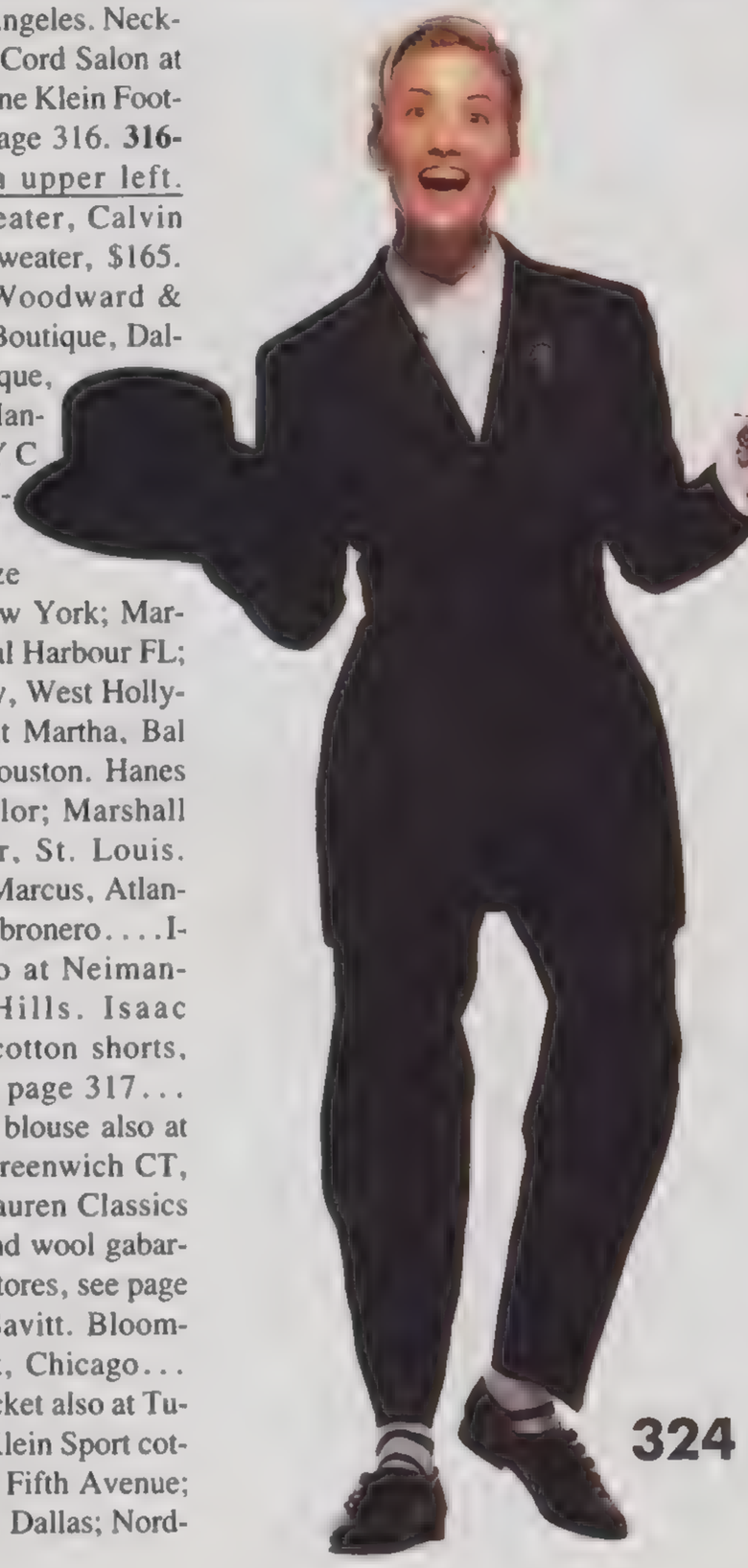
323: T-shirt, trousers, and cashmere and silk vest, all by Ralph Lauren. Vest, $370. Polo/Ralph Lauren, NYC, Greenwich CT, Beverly Hills. Hat from the Antique Boutique, NYC. Glasses also at Roppongi, Los Angeles. Bracelets, Hermès Boutiques, NYC, Boston, Palm Beach FL, Chicago, Dallas, Beverly Hills, San Francisco. Belts, Ralph Lauren Leathergoods. **324:** jacket and pants also at Knit Wit, Philadelphia. Cotton blouse, Romeo Gigli, $350. Bloomingdale's; Knit Wit, Philadelphia; Ultimo Ltd., Chicago; Maxfield, Los Angeles. Hat, Anne Moore, NYC. Bracelets, Sentimento Collection. Bergdorf Goodman. Socks, Sock Shop, NYC. Shoes, Miss Maud, NYC, Manhasset NY, Boston. Inset, top to bottom: Roxanne Lowit; Cheryl Koralick; Cliff Lipson. **325:** jacket and pants, $2305. Jacket also at Chanel Boutiques, Palm Beach FL, Chicago, Dallas. Chanel wool crepe pants. See stores on page 325 and above. Bracelets, Chanel Boutiques, NYC, Palm Beach FL, Beverly Hills. Inset, top to bottom: Roxanne Lowit; F. Meylan/Sygma; Roxanne Lowit; Stephen Ferry/Gamma-Liaison. **326:** Romeo Gigli jacket and blouse, see page 324. Hat also at Urban Outfitters, Georgetown, Washington DC; American Rag, San Francisco. Bracelets, Sentimento Collection. Bergdorf Goodman. Inset, top to bottom: Ron Galella; Maureen Lambray/Outline Press; Johnny Rozsa/Gamma-Liaison; Aaron Rapaport/Onyx; Lynn Goldsmith/LGI. **327:** Moschino pants. See page 331. Shoes also at Borr's, Grand Haven MI; Dayton's; Hudson's; Jack's Shoes, Westlake and Simi Valley CA. Socks, Sock Shop, NYC. Inset bottom: Bonnie Schiffman/Onyx. **328:** silk blouse. Rubberized cotton trench coat, $195. Polo/Ralph Lauren Eyewear. At all Polo/Ralph Lauren Shops. Tie used as belt, Fiorucci, NYC. Shoes, Sperry Topsiders. Athlete's Foot, NYC. Inset, top to bottom: private collection; Roxanne Lowit; Albane Navizet/Outline Press. **329:** blouse also at Ruth Kishline's Country Clothes, Naples FL, Evansville IN; Cookie M., Cleveland. Crepe voile skirt, Calvin Klein Collection, $300. Bloomingdale's; Nan Duskin, Philadelphia, Baltimore; Calvin Klein Boutique, Dallas. Pocket watches around neck, Timex Carriage Collection. For stores, call (800) 367-8463. Inset left, top to bottom: Brigitte Lacombe, Visages; Francois Halard; David Seidner/Sygma. Right, top to bottom: Chris Cuffaro/Visages; Lara Rossignol/Visages. **330:** rayon knit sweater, Calvin Klein, $260. Barneys New York; Ruth Kishline's Country Clothes, Naples FL, Evansville IN. Earrings, Robert Lee Morris. Artwear, NYC; Roz & Sherm, Birmingham MI. Gloves, Ariston. inset, top to bottom: Laura D. Luongo/Peter D. Borsari; Roxanne Lowit; Scott Downie/Celebrity Photo. **331:** cotton pants also at Georgina, Hewlett NY; Lewie Watkins, Little Rock AR. Hat, Jean Barthet. Suzanne, NYC. Watch, Sentimento Collection. Bergdorf Goodman. Scarf, Ralph Lauren Scarfs. Chain belt, Butler & Wilson, Los Angeles. Socks, Sock Shop, NYC. Shoes, i.e. Nike. See page 327. Inset, top to bottom: Arthur Elgort; Roxanne Lowit; Andy Freeberg/Outline. **332:** Steve Shapiro/Black Star. **334:** top and center: UPI/Bettmann Newsphotos; bottom: Steve Shapiro/Black Star. **335:** top: Steve Shapiro/Black Star; bottom: Charles Moore/Black Star. **336:** Steve Shapiro/Black Star. **337:** Vernon Merritt/Black Star. **338:** © Man Ray Trust/ADAGP-Paris/ARS-USA, courtesy Lee Miller Archives. **340:** Kiki, © Man Ray Trust/ADAGP-Paris/ARS-USA; "Noire et Blanche," The Museum of Modern Art, New York City, Gift of James Thrall Soby, © Man Ray Trust/ADAGP-Paris/ARS-Paris; Miller, Lee Miller Archives 1985; Jacqueline,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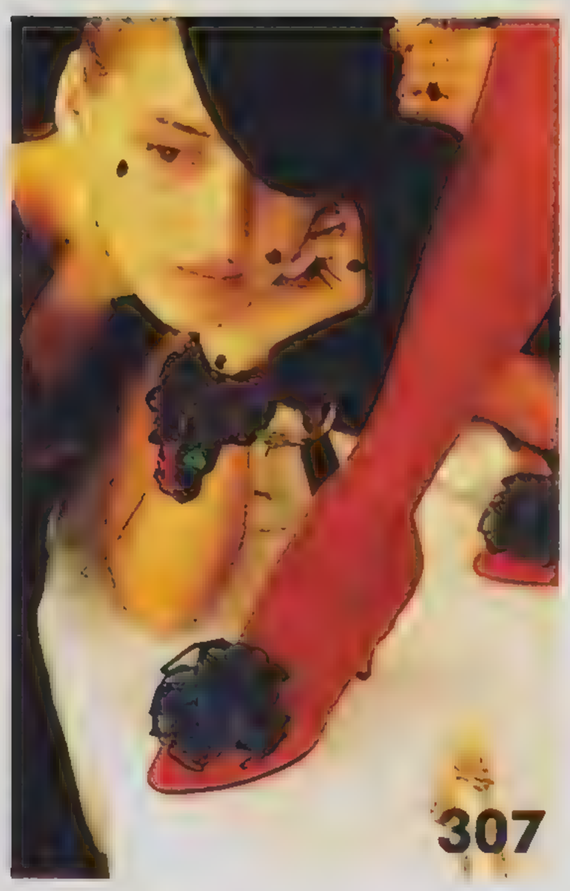


In this issue...

© Man Ray Trust/ADAGP-Paris/ARS-USA. **341:** top: © Man Ray Trust/ADAGP-Paris/ARS-USA, courtesy Gilman Paper Company; center: © Man Ray Trust/ADAGP-PARIS/ARS-USA, courtesy J. Paul Getty Museum; bottom: © Man Ray Trust/ADAGP-Paris/ARS-USA. **343:** silk blouse, $350. Bergdorf Goodman; Saks Jandel; Salvatore Ferragamo Boutique, Palm Beach FL. Makeup by Rex.

Gold currency

354: earrings also at My Sisters Circus/Isis, Chicago; Susan of Burlingame, San Francisco. **356:** nylon and spandex swimsuit also at Pulse Sport, Boston. Belt, $280. Bloomingdale's. **357:** jacket also at Martha, Bal Harbour FL; I. Magnin. Bikini, Anne Cole Collection. **358:** bag also at Panache, Millburn NJ; Tootsies, Houston; Bullock's. **359:** necklace also at Nan Duskin, Philadelphia, Baltimore; I. Magnin. **360:** shorts also at Miki, Berkeley CA. Earrings, Martha Sturdy, Canada. See stores on page 354. **361:** bodysuit and pants also at Martha, Bal Harbour FL; Tucan, Houston; Polly Adams, Laredo TX; Gallay, West Hollywood California.

Exterior decorating

362-363: matte sequined jacket by Ralph Lauren, $3996. Polo/Ralph Lauren, NYC, Beverly Hills. **364:** bustier also at After Dark Lingerie, Huntington NY; Nordstrom, McLean VA; Secrets, Fresno CA; I. Magnin. Black silk chiffon skirt, Luciano Soprani, $670. Bonwit Teller. Yellow silk chiffon skirt, Giorgio di Sant'Angelo, $385. Barneys New York. Earrings, Saint Laurent Rive Gauche. Pins, cuff, and bracelet at Barneys New York; Martha, Palm Beach and Bal Harbour FL; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. Gloves at The Great Salt Marsh, NYC; Glove Me Tender, Chicago and Winnetka IL; Haute Rocks, Newport Beach CA. **365:** bag, Prada. Barneys New York. **366:** polyester flowers. Bolero also at Baby Boom Boom, Beverly Hills. Cotton shorts, Calvin Klein Sport, $44. Lord & Taylor; Calvin Klein Boutique, Dallas; Robinson's. Jewelry, Cynthia Rybakoff. Bloomingdale's, NYC, Chicago. Shoes, Manolo Blahnik, NYC.

Economy class

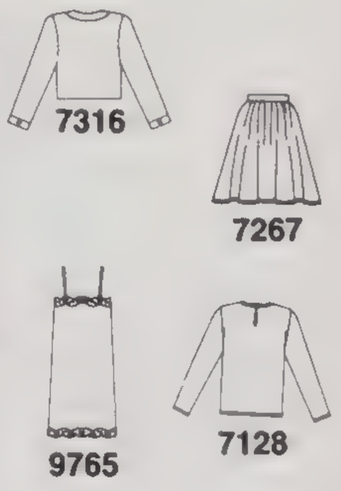
368-369: left: Adrienne Vittadini sweater also at Bullock's. Rayon and polyester skirt, Agnès B., NYC, Los Angeles. Bag, MCM Michael Cromer, NYC. Center: Adrienne Vittadini sweater also at Macy's, Atlanta. Silk and nylon with Antron and Lycra dress, Isaia, NYC, $238. Barneys New York; Tokyo Collection, Washington DC; Ultimo Ltd., Chicago; Max, Denver and Aspen CO; Gallay, West Hollywood CA. Right: Cathy Hardwick sweater also at Jordan Marsh, Boston; E.I. Randall, Lynchburg and Roanoke VA; John Baldwin; Higbee's; Nordstrom, San Jose CA. Shorts, TPR by Eleanor P. Brenner. Earrings, Jennifer Aronson for Almost Fuchsia. Catch in the Rye, Rye NY. Left to right: Frankie, Ian, and Coco Extravaganza. **370-371:** from left: Patricia Field dress, $80. Patricia Field, NYC; Club Clue Non-Stop, Coconut Grove FL; Sugar Magnolia, Chicago; H.D. Women's, Dallas; Tiziana, Los Angeles. Victor Costa coat, $250. Bergdorf Goodman; Marshall Field's; I. Magnin; Nordstrom; Holt Renfrew of Canada. Shoes, Fratelli Rossetti, NYC...Randy Kemper dress, $236. Bonwit Teller; Thalhimers, Richmond VA, Charlotte NC; Macy's, Atlanta; Marshall Field's. Drizzle raincoat, $395. Bergdorf Goodman. Bracelets, Patricia Locke. Shoes, Calvin Klein Collection Footwear. Bergdorf Goodman...Karl Logan dress, $160. Untitled 2004, NYC; Modasport, Beverly Hills; Nordstrom, Washington. Jeanette Kastenberg for St. Martin jacket, $205. Elizabeth Arden Salons, NYC; Caché; Martha, Palm Beach and Bal Harbour FL; Balliet's; Amen Wardy, Newport Beach CA. Bracelets, Deanna Hamro. Shoes, Calvin Klein Collection Footwear. See info. above. House of Extravaganza members, from left: Coco, Mother Angie, David, Jose, Danny, Frankie, Anthony, and Ian. **374-375:** photos courtesy of Brian Stein, Richard Young, Geoffrey Croft, Youri Lenquette, Lenny Baker, Adrian Booti, Jammie Arroyo, Neil Matthews, all for Retna Ltd.; Ralph Dominguez, Jerry Wolfe, Adam Scull, John Barrett, Sylvia Norris, P.H. Kawakami, all for Globe Photos; David Buckland; Cecil Beaton; Mary Hilliard; Horst; Outline Press; UPI/Bettmann Newsphotos. **386:** left: Pierre Balmain's velvet and satin embroidered ball gown. Martha, NYC. Center: double-faced vest and jacket and flannel skirt, both by Bill Blass. Right: Pat Kerr's wedding gown of silk taffeta, tulle, and lace, with headpiece veil. Martha, NYC. **390:** Calvin Klein sweater, $580. Bloomingdale's; Calvin Klein Boutique, Dallas; B. Barnett, Little Rock AR; Holt Renfrew of Canada. Polyester georgette skirt, $330. Lord & Taylor; Macy's, Atlanta; Sakowitz; Butch Blum, Seattle. Hat, J.J. Hat Center. Byrnie Butz Men's Hat Shop, Seattle. Shoes, Calvin Klein Collection Footwear. Towel designed by Primrose Bordier for Descamps, New York City. ALL PRICES APPROXIMATE.

Correction: In November Vogue, the chair pictured in the Living section on page 344 described as Mugraby's Byblos chair is actually the Regency mother-of-pearl inlaid Aram chair from James H. Harris & Co., available at Luten Clarey Stern, 1059 Third Ave., New York, NY 10027.

VOGUE PATTERNS

Back views, yardages, details, pages 306 and 315.

Page 306. Slip dress: Vogue Pattern #9765, View D. Sizes P, S, M, L, XL. Size M: 1⅝ yards 45" fabric. $7.50. Canada, $9.10. Sewing tips: omit lace treatment at top of garment. Fit sides of garment to body if desired. **Page 315. Cropped jacket:** Vogue Career Pattern #7316. Sizes 6-22. Size 10: 1⅜ yards 45" fabric. $8.50. Canada, $11.35. Sewing tips: eliminate cuff and finish sleeve. **Long sleeved T-shirt:** Vogue Pattern #7128, View B. Sizes 6-22. Size 10: 1¾ yards 52" fabric. $4.95. Canada, $6.10. **Dirndl skirt:** Vogue Pattern #7267, View A. Sizes 6-16. Size 10: 5¾ yards 45" fabric. $5.95. Canada, $7.30. Sewing tips: Eliminate underskirt if desired. Cut skirt to desired length. Fabric used by Vogue: creme polyester chiffon; blue silk and polyamid georgette.



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New Easy Spirit Dress

LOOKS LIKE A PUMP, FEELS LIKE A SNEAKER.

Talking fashion...

Overseen and overheard

Designers reinvent the basics

When low-priced designer collections—such as Anne Klein II and Perry Ellis Portfolio—were launched, they were often uninspired versions of the more expensive clothes. Today's secondary collections have a different purpose: they're great basics reinterpreted in high quality fabrics and given more design. Intentionally not on "the cutting edge" of fashion, they are more in touch with what women really wear at home and on weekends.

Three of the best? Donna Karan New York offers casual clothes with an urban twist: a T-shirt transformed into a bodysuit, a jacket-length balmacaan, jeans in a lightweight twill. Moschino's Prêt-à-Porter maintains his tongue-in-cheek wit but deliberately dresses it down: a black skirt belted with gold chains, decorated with gold buttons—but attached to black biker shorts. The new NEO line by WilliWear taps the happy, quirky spirit of Willi Smith's early clothes; there are shorts silk-screened with magic symbols, T-shirts with diagrams from a palm reader's handbook.

Clothes that travel...hip-hop hits mainstream

As the travel habits of women change, fashion follows. Because women take shorter, more frequent trips to non-beach destinations, resort collections now focus on sophisticated clothes in more packable fabrics. Calvin Klein has turned to rayon piqué for tailored jackets, skirts, and trousers. For The Moses Collection, Rebecca Moses chooses opaque viscose for a long evening dress. At Patricia Clyne, T-shirts, shorts, skirts, and slip dresses come in rayon matte jersey.

Even the basics are being rethought. Lightweight raincoats fold up into pouches at Calvin Klein and Alfred Dunhill. Prada and Chanel have expanded their collections of fold-up slippers to include brights and reptiles. At Revlon, eye shadows and blush come in super-slim compacts the size of credit cards called, aptly, MicroChips. Max Factor has a similar idea....For years the musicians of Run-D.M.C.—with their ropes and ropes of gold I.D. necklaces, real Mercedes medallions dangling from gold chains—have set the pace for fashion among a certain street crowd. Now, designers are taking it mainstream. Stephen Dweck's "breaker jewelry," eighteen-karat gold-plated medallions with abstract designs and sterling chains, cost up to a thousand dollars. For those with tighter purse strings: Monet's wide-linked gold necklaces can be bought for eighteen to sixty dollars and can be worn by the dozens.

Cowboy boots and bandannas ride high

Ronald Reagan may not be able to take the credit, but cowboy boots are back in style. In just two years, sales in New England alone have tripled. But regional differences abound. Easterners prefer conservative black lizard. Flamboyant Angelenos go for vintage fire-engine red leather. Catch them on Daryl Hannah and Kelly McGillis who buy them at Wilshire Boulevard's Leathers and Treasures. Brigitte Neilsen has hers custom-made for $1,600; they're copies of those worn by Tom Cruise in Top Gun.... *Where would "cowboys" be without their bandannas? Designers have obviously asked the same question. At Fiorucci, dresses appear in a red-and-white bandanna print; Barlow Astor turns out bandanna bandeaus in blue; and Bob Mackie takes the idea into red-and-white sequins.*

Celebrity cast offs...Latin spice...entertaining bracelets

In 1970, a pair of ruby slippers from *The Wizard of Oz* sold for $1,200 at Christie's. Eighteen years later, an identical pair went for $165,000 at the same auction house. "Celebrity clothes, once considered frivolous, are now investments," says Julie Collier, head of collectibles at Christie's. But today, prices soar just by association. A pair of $2.50 pink panties sold at Sotheby's for $440: they had been tossed at Elvis Presley by a fan during a concert. . . .Clothes with a Latin influence—fiesta colors, bold stripes, ruffles—have been popular on the West Coast. Now, they're influencing accessories. Paloma Picasso injects scarves with orange, yellow and purple stripes, trims them with bright fringe. Frances Patiky Stein's turquoise satin envelope bags take oversized red bows. Cec Le Page whips up lime-green or fuchsia bangles at just twenty dollars each. . . .Charm bracelets are no longer a haphazard jumble of lockets and school rings; now they've got design style—with humor. Los Angeles jeweler Miss Rita creates Hollywood bracelets: dangling miniature movie cameras, film directors. Robert Lee Morris celebrates the "charms" of New York for Donna Karan New York with tiny taxis, skyscrapers, subway tokens. **—PAGE HILL STARZINGER**

HÉLÈNE TRAN

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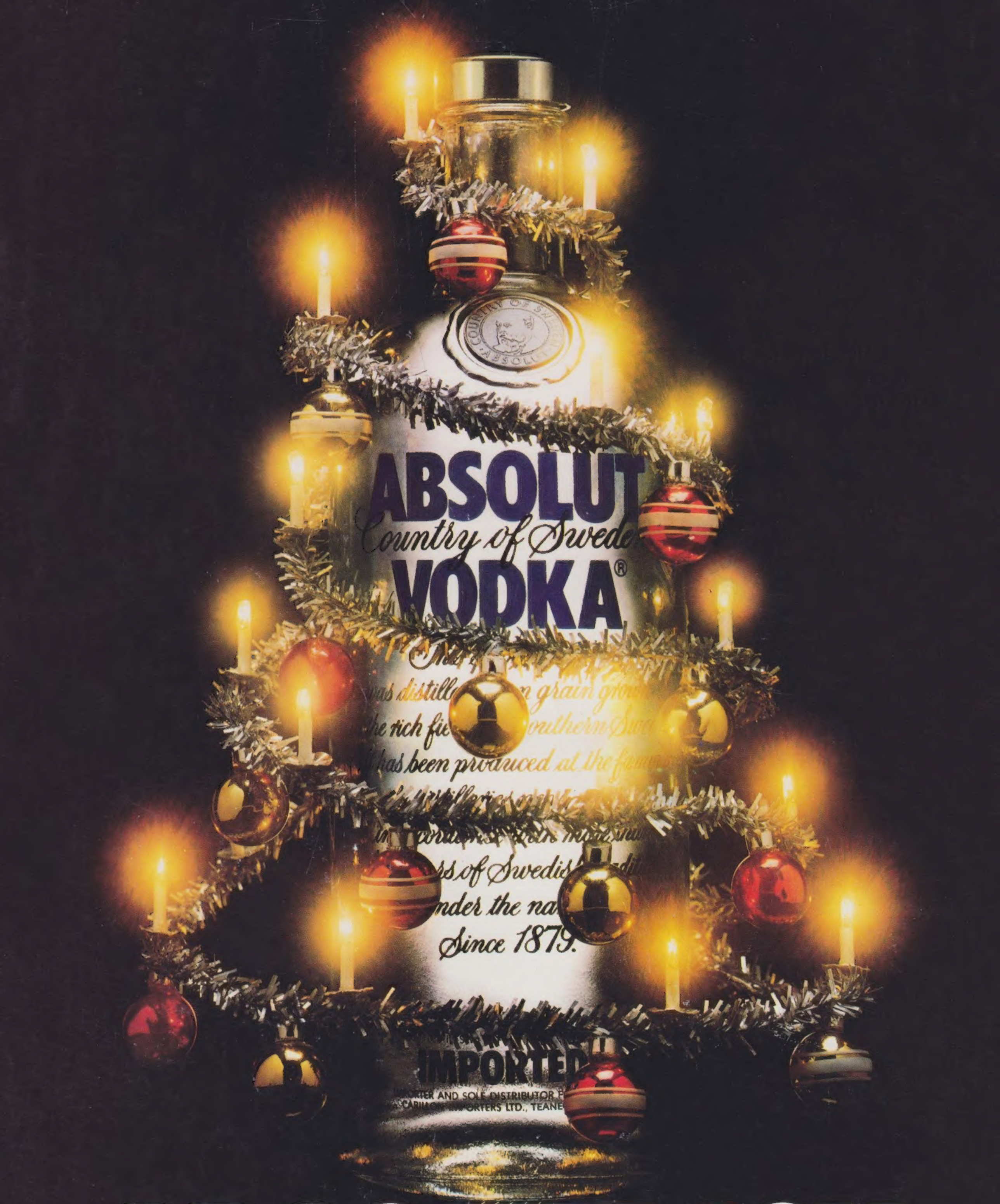

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